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THE ORGAN ACCOMPANIMENT OF THE CHURCH SERVICES

H. W. RICHARDS

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THE ORGAN ACCOMPANIMENT OF THE CHURCH SERVICES

A PRACTICAL GUIDE FOR THE STUDENT

BY

H. W. RICHARDS

(MUS. DOC., ETC.)

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TO

SIR GEORGE C. MARTIN, M.V.O.

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PREFACE

It is scarcely necessary to offer any apology for the appearance of the present volume, in view of the fact that there are very few works to be met with dealing with the subject of which it treats. That this is one of supreme importance is manifest, for to deal at all adequately with the music used in Divine worship, calls for devotional feeling as well as for the exercise of the highest artistic faculties. But it is by no means clear that this fact is sufficiently realised, judging from the indifferent and thoughtless accompaniments that are still often heard, and this in spite of the increasing number of organists who have attained great technical skill. We have said "in spite of," but, perhaps, "because of" would more nearly express the truth. For very often it is the desire to "show off" his technical powers that causes the young organist to forget to *accompany* in the real sense.

There are many points which might have been dwelt upon at greater length, but the question of space made this impossible. The Author hopes, however, that enough has been said to arouse the student's interest, and to make him think for himself. For, after all, that kind of teaching is worthless which does not incite the learner to use his own brains, and help him to work out his own ideas.

The reader is specially advised to study Appendix I, which contains a concise analysis of the Psalms. By reference to this, he will see at a glance the dominant thoughts running through any particular Psalm, and he will then find it easier to provide a suitable accompaniment. It is only when one can, to some extent, realise the circumstances which called forth these wonderful poems, and enter into the thoughts, feelings and aspirations which they embody, that one can hope in any degree to give them sympathetic musical expression.

It only remains to acknowledge the valuable criticism which the Author has received from the Editor of this series, from Sir George Martin, M. V. O., Mus. Doc. (St. Paul's Cathedral), and Dr. F. G. Shine; and, also, to thank R. R. Terry, Esq. (Westminster Cathedral), for kind suggestions on the subject of Plainsong.

H. W. RICHARDS

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THE ORGAN ACCOMPANIMENT OF THE CHURCH SERVICES

CHAPTER I

INTRODUCTORY

THE increasing demands made by the rapid progress of the Art of Music in general, should be a sufficient reason for more thorough attention being given at the present day to the study of Church Music, and of the services to which it is adapted; and every help towards the elevating of that music should be eagerly welcomed. No organist, therefore, should be content to stand still in his Art; he must not only give of his best, but also be continually widening his outlook.

The Church organist, in particular, occupies an unique position, inasmuch as he is able to affect for good or ill the worship of multitudes of people. These multitudes, or congregations, must be considered, for they are very much at the mercy of the organist. They can, it is true, elude his voluntaries by not arriving till the moment at which the service begins, and by leaving precisely as it finishes; but from his performance as an *accompanist*, whether it be good or bad, there is no escape.

The congregation

A moment's thought is surely enough to convince us that the adequate accompanying of services is not only a necessity, but *the paramount* necessity, in the equipment of an organist. Yet more attention is often bestowed on solo performances than on accompaniment, which, indeed, is allowed in most instances to take care of itself; and this neglect is, perhaps, responsible in some measure for the musical "caricatures" that one so often hears in Churches during a service. It is natural that an organist should be ambi-

tious to become a recitalist, but this laudable ambition should not deter him from the study of the more unobtrusive work which we are about to consider.

In speaking of the accompaniment of a service, we shall assume a choir which is tolerably efficient and reliable ; as any rules given for the organist will be useless if the training of the voices has been inadequate.

What, then, are the qualifications of a good accompanist? Much is required besides mere technical skill. There must be musical taste and sympathy to begin with, and if one can add to these the experience which comes with intelligent study and observation, the desired ideal will be attained. If these demands seem excessive, what is this but a proof that a work of such high requirement deserves more than perfunctory attention? Without cant, an organist, to be in the right mental attitude, must always realise that he is in Church, and that he is taking part, and a very important part, in a *religious* service. If the character of the man be refined, it will quickly be noticed in his work, and will impart a nice discrimination to his interpretations. Again, it is desirable that he should be a man of strong character and personality, so long as such strength of character does not result in wilfulness and conceit. This may seem an anomaly in connection with the work of accompanying; but it must be remembered that the posts of organist and choirmaster are usually filled by one and the same man, and whether acting in either or both of these capacities, someone is needed in whom the choristers have implicit confidence, and who will never allow them to get out of hand.

Qualifications of accompanist

Personal character

The demands on an organist's tact and experience are many and various, and he is frequently obliged to adapt himself to altered circumstances at a moment's notice. It is usually he who is held responsible if anything goes amiss; and he, at any rate, has to be continually on the alert, especially at those times when, from one

Tact and experience

cause or another, his choir cannot be depended upon. A service that is well rendered depends more often than is supposed on the capable and, it may be, unobtrusive efforts of the organist, and on his power as an accompanist to anticipate, and therefore to prevent, mistakes and unsteadiness in the singing of the choir. This is where experience, and experience only, can be his guide.

Hearing musical services

An organist rarely has the chance of hearing a service from the standpoint of a member of the congregation; when he does, he will realise, more than is possible from the organ bench, the effect of the organ with the choir, in Church. Only after he has occupied this position will he appreciate his full responsibility as an accompanist.

Choir training classes

In recent years choir training classes have been established at both the Royal Academy of Music and the Royal College of Music, and the opportunities which these afford of accompanying Church music, under the supervision of an experienced professor, have been a great gain to the organ students.

Good traditions

It is undoubtedly an advantage to an organist to have been brought up under the influence of *good traditions*, such, for instance, as prevail in many of our great cathedrals and colleges; for such influences usually help to stifle those personal vagaries which are, of course, quite out of place in Church work.

It must be taken for granted that self-repression and self-control are the most desirable attributes, and that any idea of personal display should be banished from the accompanist's mind. It seems incredible that anyone who thinks of the solemnity of his duties can indulge in unworthy musical "tricks" which only distract and disturb the worship of the congregation; but it must be confessed that exhibitions of bad taste, not to say vulgarity, are still too common in the accompaniment of the services.

In order then to excel as an accompanist, a man must realise the value of culture, and the necessity for constant study, with a

Necessity of study

view to understanding the meaning of the various portions of the service, quite apart from the music. For the more he knows about the history and meaning of a service, the more will he be able to do justice to its accompaniment. An organist who has no real musical feeling can never, in spite of executive proficiency, succeed beyond a certain point; and he will never attain to the same heights as one who possesses sympathy — sympathy with the music and with those who are singing it. A sympathetic organ accompanist will always appeal to the reflective and intelligent among the congregation.

The student will, of course, need advice, and a good teacher is a *sine quâ non;* but this sound teaching must be supplemented

Good teacher

by the hearing of artistic services, whenever possible. While he listens to the actual service, he will, or should, be taking in ideas at every turn. He need never be ashamed of modelling himself upon the style of a good man; his own ideas will mature later, if he has a firm foundation already laid. In choosing his model he must exercise great discretion, since there are many divergent views as to what forms a suitable accompaniment, and he cannot please all tastes. He will be urged on the one side (generally by a subscriber to the Organ Fund) to "let us hear plenty of that fine organ," and if he complies too readily he will become a nuisance; while, if he gives heed to others (generally the ultra-refined or sensitive), his playing will be reduced to a condition of utter ineffectiveness. He may be young and impressionable, and therefore apt to make mistakes in either direction; and if he has no reliable adviser at hand, we would say to him here, err on the side rather of too little than of too much in the direction of self-expression. Extremes are almost always unsatisfactory, and certainly so in worship-music; therefore the happy medium, with due regard to variety, is the correct point to aim at. The good accompanist will always strive to attain this, and thus to become the true artist; never allowing

Formation of taste

his fancy to run riot, but always endeavoring to keep the perfect balance between organ and choir.

If he should be the happy possessor of a good *technique*, he will need to restrain himself, as his fingers will naturally want to travel faster than his judgment ought to allow; and in this way the devotional side of the music may be ruined. A large and powerful organ is another snare. The *débutant* will be much tempted to let the congregation have the privilege of hearing his realistic efforts, and to show how wonderfully he can reproduce the sounds of Nature. All this form of "claptrap" should be absolutely shunned, and the organ, especially in the services, should never be thus degraded, nor used for the mere glorification of the player.

An accompanist's temptations

Another temptation, usually arising from conceit, is to be guarded against. When a mistake is made by the singers, the accompanist is apt to play in such a way as to make it evident that the accident is not in *his* department. His efforts should rather be directed to glossing over the fault, and to making everything blend and flow along smoothly. Mistakes will occur, but he should remember that "prevention is better than cure," and much may be done in this way by careful anticipation of possible disaster.

An accompanist must be prepared to face many and various disappointments and trials, especially if he is a man possessing fine perceptions — as he should be. His hopes will often be shattered and his cherished plans thwarted, but this should never discourage him from persevering in the right path.

Disappointments

The clergy are realizing more and more the value of an organist who can accompany the service in a dignified, as well as in a devotional and helpful manner, and the organist who has not the ability to do this, although a brilliant player, will not — and clearly should not — stand the same chance of preferment as his more artistic and self-abnegating rival. This is becoming more evident every day.

Clergy and organist

CHAPTER II

CONSIDERATION OF MATTERS INCIDENTAL TO THE ART OF THE ACCOMPANIST

I—Touch; II—Reading at Sight; III—Score Reading; IV—Reading from a Figured Bass; V—Transposition

I—TOUCH

Organ touch

Touch is of vital importance in the accompaniment of the service, and shows itself in everything that is played to such an extent that a few hints on the subject may not be out of place.

Let it at once be admitted that the organist who is also a good pianist will be far more successful in his work than one who is not; in fact, for modern organ music, this qualification is a necessity.

The teaching of Touch should be as integral a part of an organist's training as it is of that of the pianist. The organist has almost as many special difficulties to deal with as the pianoforte student. In the first place, the fingers must be developed and made capable of independent action; and if the organist does not possess this power, his best plan is to take a course of pianoforte lessons from a good teacher without delay, letting his actual organ practice take, for a time, a subordinate place.

Definite touch

A good, incisive and definite touch is what is required, but by this we do not mean a *rigid* touch. All stiffness must be entirely eradicated, and the basis of a satisfactory touch will be found to be elasticity of arm as well as of finger. This elasticity is difficult of attainment, and must on no account be confused with flabbiness, which is fatal in *all* playing. There must be solidity without heaviness, and elasticity without flimsiness.

In organ-playing, the student will find that the release of the key will cause him more trouble than its depression. The fingers must never lie lazily on the keys, nor must one finger be allowed to rely on the help or leverage given to it by the others, but each finger must be self-active and entirely independent.

Finger control

Legato touch and part-playing, of which organ accompaniment so largely consists, need a reliable condition of finger control, otherwise, in contrapuntal music, the effect will be indistinct and "smudgy." The practice of allowing the finger to cling to the key beyond the time value of the particular note indicated, is a fault which has been attributed in a special degree to organists, and it is true that where this fault is in evidence the blame lies with the player and his want of training, not with the instrument. Again, where there is hesitation, and the key is only partly depressed, the mechanism can only act imperfectly, and does not allow the wind to enter the pipe in sufficient quantity for it to speak properly.[1] The organ, indeed, requires even more distinctness and decision of touch than the pianoforte. It is not a percussion instrument, and the sound is often confused by the echo in a large building. A clear and decisive touch, therefore, must be insisted upon from the first, bearing in mind that a pure *legato* is the basis of good organ-playing.[2]

Staccato touch

The *staccato* touch is produced by the quick release of the key; the old idea of striking it from a distance has happily become obsolete. The whole point lies in the promptitude with which the key is allowed to rise.

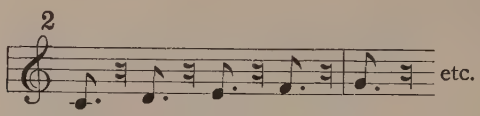
Mezzo-staccato

The *mezzo-staccato* or *half-staccato*, indicated in musical notation thus:—

[1] These remarks apply with equal force to the matter of pedal touch.

[2] In this connection, much depends upon the building and the response of the organ action. A resonant building will often need a *staccato* touch.

implying that there is a perceptible break between each note, and approximately sounding as follows:—



is a most useful touch in accompanying. It is constantly used in giving out a theme, such as a fugue subject, and for making clear any complicated passage. It is a compromise between *legato* and *staccato*, and its use in the case of chords will give almost the effect of accentuation. This touch may often be most effectively employed, even when not specifically indicated in the music itself.

If the accompanist is a moderately good pianist, and if he has been well taught, and possesses good *technique*, his touch for the organ will require little further attention, except, perhaps, in *legato* playing. It should be remembered that a good modern organ possesses as light and responsive an action as a good pianoforte.

Pedal touch

Pedal touch is, in most cases, a neglected study, much inaccuracy and inequality being the result. The pedals, when properly used, are most helpful in binding the organ-tone together; on the other hand, a tentative or *staccato* method of pedalling will ruin the comfort of the listener. There need be no noise with the pedals, no striking of the key or lifting the feet high. A neat and quick pressure is required in *staccato*, which must be followed by a prompt release, almost the same as with the finger, with this important difference, that the pedals, usually acting upon 16′ pipes, take rather longer to speak, especially in the lowest octave.

Loose ankle

Suppleness of ankle-joint must be cultivated as the secret of good pedal-playing, and exercises should be used from the earliest moment with a view to obtaining this. Passages for the toe and heel, with one foot,

can be so neatly played with a loose ankle as to conceal from the audience the fact that only one foot is doing the work.

Heel-playing is too little cultivated, and should be employed more frequently in pedalling than is usually the case. The stock-in-trade of a good many organists consists of nothing but toeing with alternate feet. This is a mistake, and the advantage of a judicious use of *heels* as well as of toes should be perceived without difficulty by anyone who has even a moderate acquaintance with organ-playing.

Heels

We cannot now enlarge on these points, but we hope that enough has been said to impress on the accompanist that to have a good, clear touch on manuals and pedals is all-important to him. If he has not mastered this already, let him lose no time before doing so, under a reliable teacher.

II—READING AT SIGHT

Reading at sight is another matter which affects so much of the accompanist's work that it should be considered as an absolutely essential part of his equipment. He is badly handicapped if he does not possess this power of first-sight reading. It can, however, be acquired with hard work and perseverance, and its practice should be begun at an early stage in his studies.

A player deficient in the power of reading at sight can hardly hope to be successful on occasions, incidental to an organist's career, such as practical examinations. This power bears directly or indirectly on almost every test, for not only is an actual piece or hymn or chant required to be read at sight, but reading from score, reading from figures, and transposition are all affected by it.

In reading, it is obvious that the key and the time must be thought of first. Above all things strict time must be kept, even if the pace be slow. In practising reading at sight, counting to oneself is most helpful, provided that the player does not count to his playing, but plays to regular counting.

Key and time

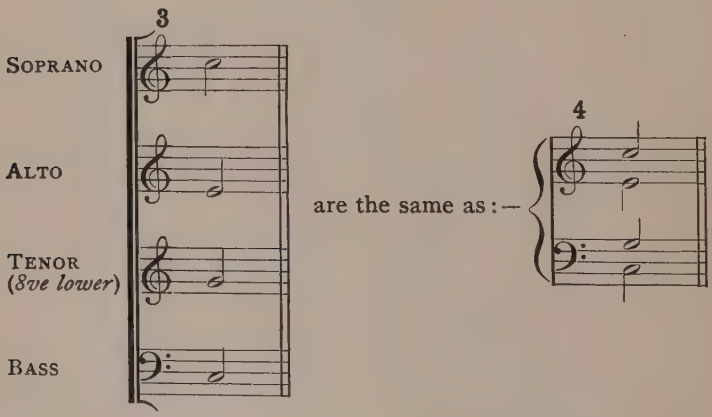
An organist must at any rate be able to read a hymn or chant at sight, and play it in good four-part harmony. If he cannot do this, his difficulties will be much increased when he has to contend with words as well as music, as in the case of accompanying the Psalms. Any inability to fit the music of a chant to correct pointing will be detected at once, and if, in addition to this effort, the organist tries to make changes in his stops, confusion is bound to follow. A knowledge of Harmony is an invaluable aid to the student in his sight-reading.

Hymn or chant

III—SCORE READING

The usefulness of score reading from three G clefs and an F clef cannot be overrated. It has to be remembered that the tenor part is always played an octave lower than written, *e. g.*, these notes :—

Score reading, Three G clefs and F clef



An accompanist, of a choral society, in particular, is constantly called upon to play the voice-parts instead of the written accompaniment (which may be an independent or florid one). Especially is this likely to be so when the choir is learning an

intricate work; if he cannot afford the singers this help, his usefulness as an accompanist will be much reduced.

Oratorio choruses

The student will find, in any of the oratorio choruses, excellent material for learning to play from vocal score, and for this purpose particular mention might be made of Bach's music to the "Passion according to St. John and St. Matthew." He will be well advised to practise those portions where the voice parts cross and have a good deal of independent movement.

Score reading with two C clefs

The score with two C clefs[1] for the alto and tenor parts, is written as follows:—

5

[1] Any line upon which the C clef is placed always represents the same note, viz:—middle C:—

the notes in Example 5, therefore, are the same as:—

This kind of score reading is not of such practical use to the organist in the present day as it was in years gone by, when the vocal parts of much Church Music were written in this manner. It will, however, be necessary for him to study it, and incidentally it will be a help to him as he advances in his Art, as there are several instruments as well as voices for which the C clef is used, viz:—viola, violoncello, bassoon, tenor trombone, etc.

If he is studying Harmony or Counterpoint, the student will be wise to write his exercises in open score, using the C clefs, and then to play them from these clefs.[1] This kind of practice will be a useful beginning to the reading of more complicated scores later on.

IV—READING FROM A FIGURED BASS

A sound knowledge of Harmony is absolutely essential in reading from a figured bass, and no general hints can be of much value to the student without it. The beginner is advised to limit his practice to the common chord and its first and second inversions until he can play these readily in good four-part harmony in *all* keys—not confining himself to the few easy ones.

Common chords and their inversions

When he has become thoroughly familiar with these simple chords he can deal with those that are more complicated. The chord of the dominant 7th will follow next in order, and then its inversions, figured:— $\frac{6}{5}$ $\left(\frac{6}{\frac{5}{3}}\right)$, $\frac{4}{3}$ $\left(\frac{6}{\frac{4}{3}}\right)$, $\frac{4}{2}$ $\left(\frac{6}{\frac{4}{2}}\right)$. If the student finds it a difficult matter to realise these inverted chords quickly from the figures, he is advised at first mentally to reduce

Dominant 7th and its inversions

[1] In any case the student should *always* play his exercises, with the object of training his ear to hear what he sees.

the figures of the first and second inversions of the 7th to the simple chord of the $\frac{6}{3}$, viz: —

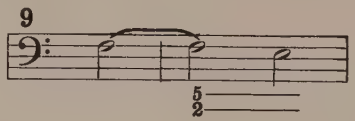
and then to add the 5th, for the chord of the $\frac{6}{5}$, thus: —

The chord of the $\frac{6}{4}$ can be treated in a similar way. After a little practice in this manner, he should be able to reproduce them more easily at the keyboard. The chord of the $\frac{6}{4}$ can readily be seen as involving the common chord on the note above the one given, *e.g.*: —

Suspensions

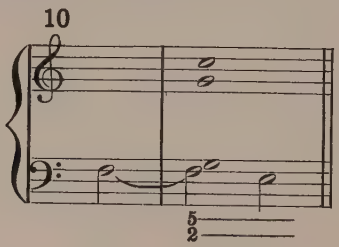
The playing of suspensions from figures, especially in their inverted forms, presents much more difficulty to the student than that of essential discords, and it is not easy to give suggestions which will help his mind to realise them quickly. The last inversion, however, of the suspended 4th, viz: —

9



should be mentally conceived as the first inversion on the note upon which the bass note resolves, *e.g.*: —

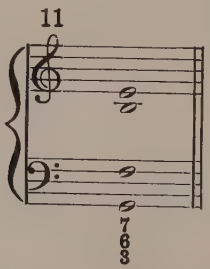
10



Chord of the $\frac{7}{6}{}_{3}$

When the figures $\frac{7}{6}{}_{3}$ are given, the 6th in this chord is generally the 13th, and it will, in that case, be advisable to keep it at the top of the chord—at any rate, *above* the 7th, thus: —

11



The student is strongly urged to play over all figured bass exercises before working them on paper, as in so doing he will soon

become capable of grasping the best positions of the various chords on the keyboard.

V — TRANSPOSITION

Transposed hymns and chants

Every organist should be able, at a moment's notice, to transpose a chant or hymn tune a tone or half-tone up or down. To transpose *down* will be a relief to many a village choir, especially if there should be a high reciting-note in the chant. Boys with untrained voices are seldom able to sustain a high reciting-note in tune, and the men, also, will be unduly straining after it, if, as is probable, they sing in unison. On the other hand, with a trained body of singers, transposition to a higher key may at times be desirable.

It is absolutely necessary to make sure of the key, and also of its mode, *i.e.*, major or minor, before beginning to transpose. In addition to this, the usual advice given is to think of the whole chord in the new key, but this advice, though excellent, will be difficult for the novice to follow, as it will take much too long, first to analyse a chord, and then to transpose it. This will come at a later stage, when a more thorough knowledge of Harmony has been acquired. In a large measure, transposition resolves itself into a question of reading at sight, except, of course, that one must think of and read the individual notes in a higher or lower key, as the case may be. The beginner will find it helpful to cultivate the habit of reading the bass note first, and thus of building the chord upwards.

Transposition is a difficult subject upon which to give definite rules, as people think it out from different standpoints, and what seems a help to one does not assist another. If the student has acquired the power of hearing what he sees, his ear will be a great assistance to him in his transposing work, and little progress can be made until this is the case.

CHAPTER III

ACCOMPANIMENT OF HYMNS

WHATEVER form of service an organist is called upon to undertake, be it elaborate, or of the mission type, a great portion of his work will be to accompany hymns.

Two kinds of accompaniment

The accompaniment of a hymn may be of two kinds, either one that forms an artistic background to the voices, or one that is prominent and leads the singing. In the latter case, the whole congregation usually joins; and if the organist were to accompany in the ordinary sense of the word, his efforts would be almost nullified by the enthusiastic vocalists; the only thing he can do, therefore, is to help to swell the volume of sound. With this "hearty" singing anything in the shape of an artistic accompaniment is impossible, for it is not only loud, but too often expressionless as well. The chief points to bear in mind are, first to play correctly, and secondly to keep the hymn in good, strict time, not allowing any vagaries on the part of the singers, otherwise it may end in confusion. With a mass of voices, steps must also be taken to guard against the sentimental drawl, which is likely to have the same result.

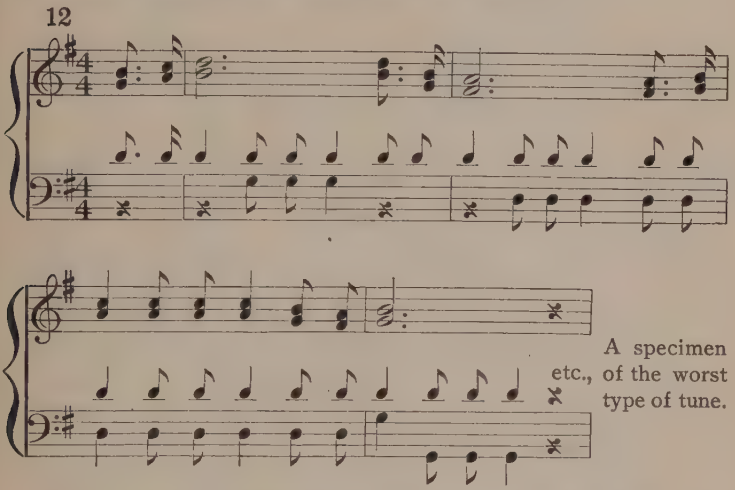
An accompanist will always be heavily handicapped if the choir has not rehearsed properly; and it must be taken for granted that the choir knows the tune and has studied the hymn, especially with a view to its pace, phrasing and expression.

Different kinds of hymn tunes

There is great diversity in the character of hymn tunes. Think of the grand and dignified German Chorale, of which it has been said that "under the treatment of J. S. Bach its beauties were developed with a depth of insight into its harmonic and melodic resources which is not likely ever to be surpassed." Then we

have the stately Church hymn tune, probably the direct descendant of the Chorale; the mawkish tune, with its over-sweetened harmonies; the part-song tune — so commonplace; and lastly, that with a chorus or refrain, the latter generally consisting of a reiterated chord for the tenor and bass parts, thus:—

12



A specimen of the worst type of tune.

Let us now consider the question of "playing over" the tune. It is the custom in some places to dispense with this and to substitute an improvised prelude; but for the ordinary Parish Church the playing over is the wiser course, the usual method being for the organist to play the first line or two lines. This much will be quite enough, and should allow sufficient time for the slowest person to find his place. The playing of the whole tune, especially if it is a Double Long Measure, is not necessary, and becomes wearisome. However much of the tune is played over, the last chord should always be one which leads comfortably back to the beginning.

Playing over

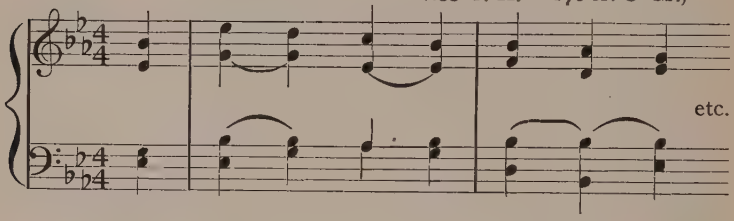
The organist should play the voice parts exactly as written, with no "filling up" (this will be discussed in Chapter VI) and with the good *legato* touch, which has been spoken of in Chapter II.

It is not necessary to repeat every note or chord in hymn tunes. A hymn is not an organ piece. If a chord is repeated in the music, it may be necessary to tie one note — mostly in an inner part — merely to steady the organ-tone. In the *melody* this repetition of notes should never be omitted. An example is here given which will make our meaning clear: —

Repeated notes

13

REINAGLE
(433 C. H. — *176 A. & M.*)



We think it will be conceded that, on an organ, this arrangement of tied notes in the inner parts would sound better than the striking of each full chord, which certainly is apt to produce a disjointed effect.[1]

Of course, in an organ piece every note should be faithfully played, and all details scrupulously carried out as indicated in the music; but in the accompaniment of hymns one must aim especially at solidity and smoothness, and anything disjointed, unless introduced for special emphasis, had better be avoided.

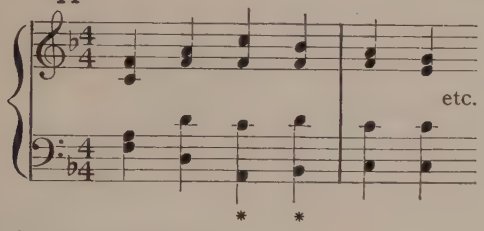
As a general rule, the hymn tune should be played over on a fairly soft organ, *i.e.*, on the Swell or Choir, with or without pedal. We have already said that there should be no filling up of the parts in playing over, but still more important is it that no notes should be omitted. When two parts, usually the tenor and bass, exceed the compass of an

Notes omitted

[1] It will be noticed in this example that in the first and second chords the E flat is repeated in the bass part; by means of this the emphasis on the first beat is obtained. Again, at the fifth and sixth chords, the B flat is repeated in the tenor and treble for the same purpose. If the plan recommended above, be adopted, care being taken that the swing of the tune is maintained, the result will be an added dignity, which is eminently desirable.

octave, the tenor is sometimes left out by the careless or the inefficient player. We hear the few opening chords from the tune "Iona" —

14



sometimes played as follows: —

15

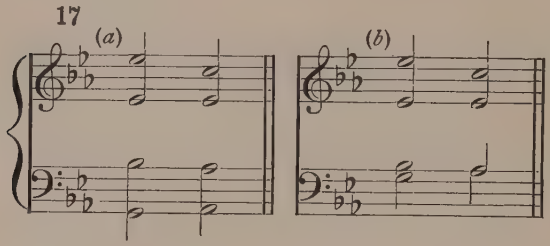
Many more examples might be given. In Example 14, in the chords marked * *, because the notes are a 10th apart, octaves are made to do duty, the result being an incomplete chord on the 4th beat of the first bar, and several glaring cases of consecutive octaves (see Example 15, * * * *). If the player has a small hand, and is unable to manage the extensions in the L.H., he must include the tenor notes in the R.H., thus: —[1]

16

[1] If the pedals are employed in the playing over of this tune, they will play the bass notes, and then the interval of the 10th between the tenor and bass will present no difficulty.

Occasionally, this might be difficult, because there may be a wide stretch in the R. H. already; should this be so, the bass part must be played an octave higher; *i.e.*, Example 17 at (*a*) can be played as at (*b*) —

17



On no account should incomplete harmonies be tolerated; the 3rd of the chord, especially, should never be omitted. One has only to play Example 15 to hear the baldness of the 4th chord in the first bar.

After the playing over, the choir and organ should begin the music together promptly on the first note, without hesitation. There ought to be a complete understanding between choir and organist on this important matter. The habit of making a long pause after the hymn has been played over, while the accompanist is either collecting his wits or drawing out his stops, is inexcusable. With an ordinary organ the stops can generally be arranged beforehand, for the first verse at any rate, and this should always be done.

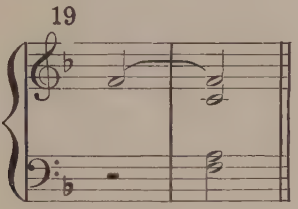
Manner of beginning

In order to secure a good start, a preliminary note is sometimes sounded to remind the voices, but this is quite unnecessary, and the more one humors the choir with these artificial aids, the more one may. Occasionally the pedal note is made to do duty in this respect, the first chord being played thus: —

18

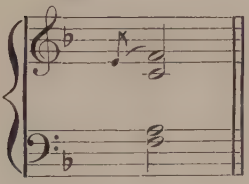
or sometimes the treble note: —

19



sometimes, alas, with its semitone below! —

20



These devices for the purpose of securing a simultaneous beginning, ought to be considered as quite obsolete; if once established, the choir will depend on them, to the destruction on their part of all promptitude of attack. The decisive striking of the first chord directly after the playing over, should be enough, and will prove to be so if the choir is trained to expect nothing else.

Another rather common trick is that of "combing" (*i. e.*, arpeggiating) the first chord, as in Example 21 :—[1]

21

This will, in all probability, produce a ragged beginning, and can never, under any circumstances, sound crisp or satisfactory.

Here it may be remarked that whenever an organist shows a tendency to open the chords in this way, or to play them with the L. H. before the R. H., however slightly, this irritating habit must at once be checked before it becomes ingrained and almost impossible to eradicate.

Pace of hymns

The next point for consideration is *pace;* and perhaps there is no subject on which such a diversity of opinion exists. One has only to attend half-a-dozen places of worship to discover what different and even opposite ideas prevail on this question.[2]

We will first take the beautiful German Chorales. The references given will always be found in "The Church Hymnal"[3] and "*Hymns Ancient and Modern*" (edition 1889). Such tunes as Nos. 37, 202, 102 (1st tune) 533, 466, in The Church Hymnal, and *Nos. 52, 86, 104, 111, 192, 276, 293, 378, 379,* in *Hymns Ancient and Modern,* should on no account be hurried, but sung and accompanied in a broad and dignified style, with due regard to the passing notes, which are generally a marked feature of this class of tune. All tunes such as No. 418, C. H. (*165, A. & M.*),

[1] Examples 18 and 19 are less objectional than 20 and 21.

[2] In deciding this point, it must be remembered that in large buildings and in accompanying large bodies of voices, the pace will, of necessity, be somewhat reduced.

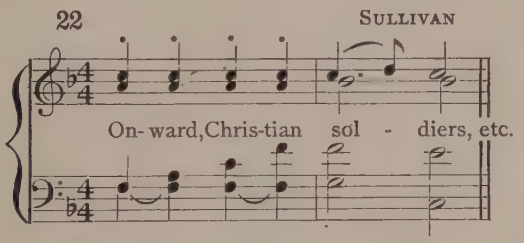
[3] Published by The Parish Choir, Boston, U. S. A.

"O God, our help in ages past," should be treated in the same stately manner, as any irreverent hurrying would utterly ruin their character.

Pace of processional hymns

The processional hymn should always be taken at a slower pace and in a more measured manner than the hymns sung in the choir stalls, a steady swing being maintained throughout. It will be necessary for the accompanist to allow himself more license as regards repeated notes and chords, or repeated pedals, in order to keep the voices in time; and unless the choir is taught to listen to the organ, the fate of the hymn will tremble in the balance.[1]

The *staccato* touch will probably be required here, and, if so, it will be found quite sufficient if the right hand is played *staccato*, while the left hand and the pedals are sustained, thus:—



This *staccato* must not be indulged in so frequently that the choir expects it, and that it degenerates into a habit with the organist; on the contrary, it should only be used occasionally to remedy unsteadiness. In order to hear the voices he must reduce the volume of organ-tone, and this in direct proportion to the distance they happen to be from the instrument. Of course, the larger the building, the greater the difficulty becomes in the matter of accompanying processional hymns, for the accompanist has also to

[1] It is often effective if the first line is played and sung in unison, *forte;* this will be found invaluable as a means of setting a steady *tempo*.

take into consideration such points as any echo, there may be, and the amount of time to be allowed for sound to travel.[1]

One of the best general rules that can be given for deciding the pace of hymns is: that proper time should always be allowed for the clear enunciation of all the words, particularly of such small words as "to" and "of" and also for the neat finishing of the consonants. In a hymn, the *words* must be the first consideration, and the correct reading and rendering of them should be deemed of even more importance than the music.

Although the accompaniment of hymns should, as a general rule, be characterised by a certain degree of reticence on the part of the player, he should never allow this to degenerate into lifelessness. Whatever pace is adopted he should keep the time strict throughout, and take special care to hold out all the long notes to their full time-values.[2]

Festal hymns

Hymn tunes of a bright and joyful character, *e. g.*, as No. 396, C. H. (*222, A. & M.*), "Ten thousand times ten thousand," and hymns used for festivals, should naturally be taken at a quicker pace; though it might be mentioned here that the old Easter hymn, No. 112, C. H. (*134, A. & M., 2nd tune*), "Jesus Christ is risen to-day," with Alleluias, is usually sung too hurriedly. On the other hand, such a hymn as No. 398, C. H. (*223, A. & M.*), "Hark! hark, my soul," is often sung too deliberately, having regard to the difficulty of sustaining the long notes at the ends of the lines. Hymns of a sorrowful character, such as those used during Lent and Passiontide, on Good Friday, and at the Burial of the Dead, should certainly be sung somewhat slowly, in view of the solemnity of the occasion or season.[3]

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[1] On such an occasion as a Choir Festival, when there might, conceivably, be a large body of singers, this difficulty is much increased; indeed, in large buildings, like Cathedrals, the only way to keep voices and organ together at all, is to have two or more conductors, who take their time from the one at the head of the processional choir.

[2] Some hymn-books print the tunes in minims and others in crotchets, but this should make no difference as regards the pace, the pulse-value being in each case identical.

[3] These truisms almost need an apology, but experience teaches us that they are constantly ignored.

CHAPTER IV

ACCOMPANIMENT OF HYMNS (Continued)

HYMNS must be accompanied in such a way that the congregation shall feel incited to join in this part of the service, and, moreover, shall enjoy doing so. Steady, rhythmic playing, with no tendency to vacillation, will be most conducive to this end, whereas violent changes from *fortissimo* (*ff*) to *pianissimo* (*pp*) prevent rather than assist congregational singing. Hymns are essentially the people's portion of a musical service, and every effort should be made by the organist to encourage them to sing. The congregational element in our services must never be overlooked, and a *mezzo-forte* (*mf*) accompaniment, with broad phrasing, will keep a congregation together better than loud playing without it. A carefully trained choir, with a sympathetic accompanist, will have a wonderful influence on a mass of people. They will soon learn to sing, the choir leading, and in course of time will even pay regard to pace and expression. Uneducated singers will, of course, drag and drag if allowed to do so, and, needless to say, they will *always* be behind the choir; but if a steady, even pace is calmly maintained, it is astonishing how soon the congregation will feel its effect, and unconsciously respond to the indications given.

Congregational singing

When misunderstandings occur between voices and organ, an organist can always effectually assert himself by quiet and dogged persistence. The singers, be they choir or congregation, will generally give way, and it is never necessary that his self-assertion should be obvious, — tact and firmness will achieve much in setting things right.

One of the greatest difficulties with which an accompanist has to deal is to be found in soft passages. Unfortunately there

Expression marks

is a certain type of mind which persists in regarding *piano* as synonymous with "slow"; and at such points it is sometimes impossible to insist on strict time in the accompaniment. The habit of keeping good time is so rare that advantage is taken of every opportunity to sing out of time, if the player is not on the alert to prevent it.

Expression marks are often the cause of this variable *tempo*, and, it must be admitted, that in some hymn books they are inserted far too frequently. Without taking the trouble to study the words, and therefore to discriminate, accompanists exaggerate these marks, and by so doing make their observance ridiculous; but to omit them altogether, (as is done in the 1904 edition of "*Hymns Ancient and Modern*"), is certainly a mistake. Capable editors will insert expression marks with discretion, and such marks are valuable indications that some change of sentiment is expressed in the words, and that a difference should accordingly be made in the accompaniment.

There are, however, places where the use of certain expression marks is difficult to understand; *e. g.*, in hymn *No. 300, A. & M.* (450, C. H.), where "Crown Him Lord of all" is *piano*[1] for all the verses except the last. Also, in hymn No. 323, C. H. (*219, A. & M.*), where the last line "His changeless Name of Love," is marked *piano*.[1] Many other examples might be given. Still, if expression marks are not too slavishly followed, they are very helpful.

Great and sudden contrasts such as *fortissimo* followed immediately by *pianissimo* should be avoided. This *pianissimo* is introduced by many players whenever the word "death" occurs, irre-

Sudden contrasts

spective of the context. In such cases the effect is too theatrical for use in Church, and sensational expression of all kinds had better be absolutely es-

[1] These particular dynamic peculiarities occur only in "*Hymns Ancient and Modern*" (edition 1889) and *not* in "The Church Hymnal." — Editor.

chewed.[1] These extremes are moreover very disconcerting to the vocal efforts of the congregation.

Changes of pace

Hymns that have changes of *tempo* during their course, when perhaps the only indication given is, "a little slower," or *ad lib.*— as in *530, A. & M.*, "The voice of God's creation,"—need careful rehearsal to get unanimity between voices and organ. These hymns will otherwise never go well, such directions being too vague for practical use. It would be much more satisfactory to give the exact metronome marks, if possible, for change of *tempo*, as is done in hymn No. 409, (2nd tune) C. H., (*229, A. & M.*), "The roseate hues of early dawn," where the first part is marked ♩= 88 (𝅗𝅥 = *88*), and the second part ♩= 120. This is definite, and the accompanist in this case knows exactly what the composer desires. In a hymn such as No. 96, (1st tune) C. H., (*187, 2nd tune, A. & M.*), "Behold the Lamb of God," where there is a change from 𝄵 to $\frac{3}{4}$ (𝄵 *to* $\frac{3}{2}$), there must be no indecision. The organist will need strength of mind at these critical moments, and must above all things, keep strict time in his accompaniment.

Pauses

Pauses are seldom satisfactory unless some definite time is allotted to them. For a pause we need one or two extra beats added to the value of the note.[2] Let us cite that favorite hymn, No. 673, (1st tune), C. H. (*257, A. & M.*), "I heard the voice of Jesus say," which has a *rall.*, and a pause at the end of the first line. How rarely is this well sung! the reason being that the members of the choir have *their* ideas (not always unanimous) of the *rall.*, and the organist *his*, and perhaps the congregation *theirs!* Here we would suggest that the *rall.* be entirely ignored, and two extra beats allowed

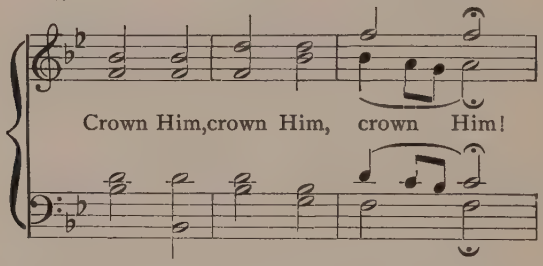
[1] Great exaggeration is sometimes heard in the accompaniment of hymn *No. 27, A. & M.*, "Abide with Me," especially in the last line of the last verse. By the stops employed, the expression marks might very well have been as follows: (*fff*) "In life," (*ppp*) "In death," etc.

[2] The number of beats allotted to a pause should be determined by the accent — whether weak or strong — required by the note following it.

for the pause; then we may hope for a simultaneous rendering without sentimental drawling.

The pauses in hymn No. 450, (2nd tune), C. H. (*300, 1st tune, A. & M.*), "All hail the power of Jesus' Name," are so overdone as to make the hymn, which is not a long one, sound interminable. The semibreves in themselves would be long enough. It would be better to reduce the pauses to one, and to make that one occur on the third "Crown Him."[1] This would increase the force of the hymn, and be less tiring to the singers:—

23 SHRUBSOLE

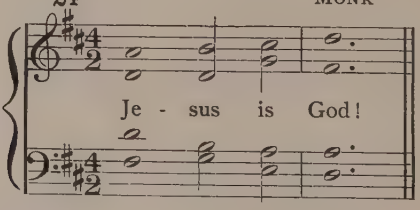


Pauses are occasionally useful in L. M. hymn tunes, where there is a succession of notes of unvarying length, without any break between the lines, *e.g.*, *No. 263, A. & M.*, "Take up thy cross." A pause at the end of the second and last lines, equal to the lengthening of the last note in each case by two beats, seems desirable. This will also prevent the effect of an abrupt termination.

Emphasis

There are many hymns that have a definite statement in each verse, such as *No. 170, A. & M.*, "Jesus is God,"

24 MONK



[1] Possibly the pause might even be reserved for the last verse.

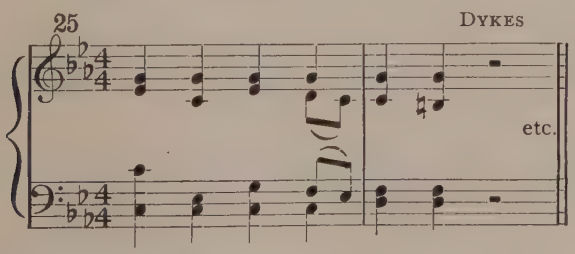
or words that require a certain amount of special emphasis; and in these the accompanist can be of much assistance. The following are further instances: No. 122, C. H. (*140, A. & M.*), "Jesus lives!"; No. 368, C. H., (*316, A. & M.*), "Alleluia!"; *No. 262, A. & M.*, (in the 2nd verse), "O Love! O Truth! O endless Light!"; No. 113, C. H., (*138, A. & M.*), "Christ is risen!"; No. 96, (1st tune), C. H., (*187, 2nd tune, A. & M.*), "Behold the Lamb of God!"—in this hymn accentuation marks (>) are placed on every note for the first line of words; No. 383, C. H. (*160, A. & M.*), "Holy, Holy, Holy!" where each "Holy" is applied to a separate Person of the Trinity; No. 216, C. H., (*280, A. & M.*), where each verse begins with the words "Thine for ever!"; and the fourth verse of *No. 176, A. & M.*—

"Jesus, my Shepherd, Husband, Friend,
My Prophet, Priest and King,
My Lord, my Life, my Way, my End,
Accept the praise I bring."

In all these hymns, if the accompanist raises his hands for the briefest space after each exclamation or sentence, it will help to give that emphasis which is needed to bring out the full force of the words.[1]

Rests in a hymn tune

When rests occur during a hymn, care should be taken that they are observed simultaneously by voices and organ, otherwise absurdities result; *e.g.*, hymn No. 81, (1st tune), C. H., (*91, A. & M.*), "Christian, dost thou see them"—

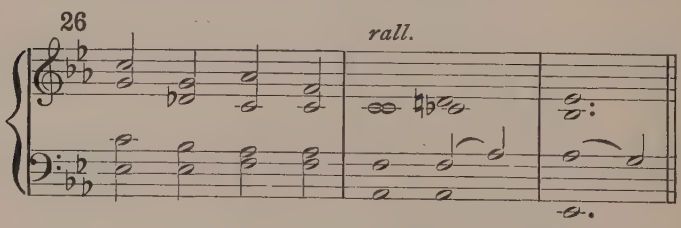


[1] This break must be infinitesimal, and on no account exaggerated.

The same remark applies to hymns *No. 174, A. & M.*, "We saw Thee not when Thou didst come" (end of fourth line); No. 16, (3rd tune), C. H. (*21, 1st tune, A. & M.*), "The day is past and over" (end of first line); *No. 224, A. & M.*, "O, happy band of pilgrims" (end of first and third lines).

Rallentando and Ritardando

The *rallentando* is the cause of many disasters. The direction *rall.* is far too frequently inserted in hymn books, and a better effect is often produced by totally disregarding it, except, perhaps, at the conclusion of a hymn, where a "broadening out" of the last line of the tune might conceivably be appropriate. Such hymns as: No. 317, (1st tune), C. H. (*203, A. & M.*), "Thou art coming, O my Saviour"; *No. 258, A. & M.*, "I was a wandering sheep"; No. 345, C. H. (*277, A. & M.*), "Nearer, my God, to Thee"; No. 519, (1st tune), C. H. (*305, A. & M.*), "Saviour, Blessed Saviour" (where *rit.* is written twice in the tune, and consequently occurs sixteen times in the course of the hymn), and No. 170, (1st tune), C. H. (*436, 3rd tune, A. & M.*), "Hark! the sound of holy voices," would all gain in effectiveness if played without these changes of *tempo*. In hymn *No. 494*, (*1st tune*), *A. & M.*, the *rall.* is placed at the exact point where minims are changed to semibreves:—



If these semibreves were rendered strictly in time, it would surely meet the case far more effectively. Hymns No. 242, (1st tune), C. H. (*401, A. & M.*), "Now the laborer's task is o'er," and No. 667, C. H. (*264, A. & M.*), "My God, my Father, while I stray," are other examples.

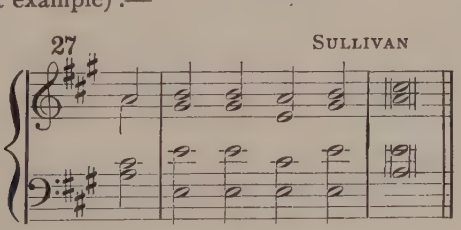
Hymn tunes in triple time

Hymns in triple measure, such as No. 453, C. H. (*172, A. & M.*), "Praise to the Holiest," and *No. 477, A. & M.*, "The day Thou gavest, Lord, is ended," (which are both favorite tunes), need special care as regards *tempo*. Steady swing is required, but any semblance of waltz time must be guarded against.

There are other hymns that present difficulties, such as No. 423, (1st tune), C. H. (*266, A. & M.*), "Lead, kindly Light," in $\frac{3}{2}$, which is seldom sung in good time. Again, in No. 621, C. H. (*289, A. & M.*), "Days and moments quickly flying," if the crotchets are taken at too deliberate a pace (it is marked *slow time*) the dotted semibreves will sound never-ending. To such a hymn as No. 461, C. H. (*295, A. & M.*), "The strain upraise of joy and praise," which consists of a good deal of recitation, the remarks on pointing in Chapter V will be applicable.[1]

Long notes

As we have already mentioned, a very common fault with organists is the tendency to shorten long notes, such as breves and dotted semibreves, especially at the ends of lines; *e. g.*, hymn No. 398, (1st tune), C. H. (*223, 2nd tune, A. & M.*), "Hark! hark, my soul;" or No. 675, (2nd tune), C. H. (*231, A. & M.*), "For ever with the Lord" (see the next example):—



The choir is apt to do this from want of proper breath control, but the organist has not the same excuse. The rhythmic effect is entirely lost if the exact time-value is not given in every instance.

[1] Plainsong tunes will be noticed in Chapter XIII.

The verses of a hymn are rarely intended to be joined together. To make the last chord (or sometimes the last pedal-note) of one verse do duty for the first chord of the next, is a bad and not uncommon habit, which must on no account be indulged in. An organist is apt to think that anything is good enough for hymns, but he will give up this notion if he once hears the vast difference between a hymn that is unpractised, and one that has been carefully rehearsed and is intelligently accompanied.

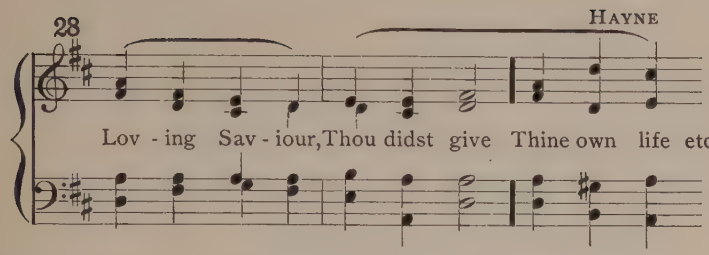
Never join verses

The double bar in hymns requires some explanation, for it has nothing whatever to do with the music, but relates entirely to the words, and merely indicates the end of a line. But because the line ends, it does not follow that the sense of the words finishes also: indeed, this is so far from being always true, that we must now consider the all-important question of *phrasing*. By the word phrasing, as applied to a hymn, is meant, roughly speaking, the observance of the correct breathing places; and these must be according to the sense of the words. It very often happens that the words run quite counter to the music in this respect, and in that case they alone must be considered. If the sense of the words is not observed, *i. e.*, if the passage is not properly "phrased," it becomes utter nonsense, and this is usually so where a transitive verb happens to come at the end of a line in the poetry.

Double bars in hymn tunes

Phrasing

Let us make this clear by an example from the second verse of hymn No. 552, (1st tune), C. H. (*334, A. & M.*), "Loving Saviour, Thou didst give". . . . Now it would be manifestly absurd to take breath or make a pause, however short, in the accompaniment after the word "give." This elementary rule is so often disregarded that it needs emphasising here; one must "give" something, and therefore the sense is not complete without the addition of part of the next line, viz, "Thine own life." The correct place for breathing is obviously after the word "Saviour," and again after "life"—

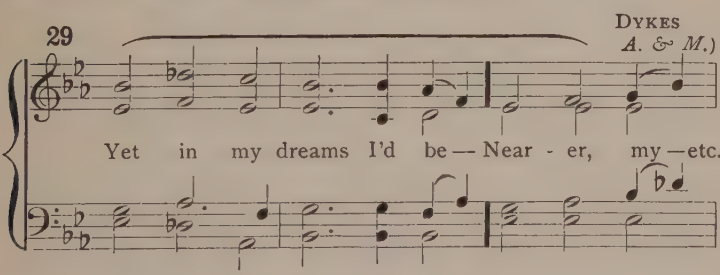


and the accompanist should make a slight, almost imperceptible, break to correspond. If this is wisely and judiciously done, it will help to make the sense of the words clear, and to bring their meaning home to all those who are taking part in the service.

To take another well-known instance, which is nearly always incorrectly phrased :—

"Yet in my dreams I'd be
Nearer, my God, to Thee."

In this verse one often hears a deep inspiration after the word "be," the organist lifting his hands from the keyboard at the same moment. Of course the punctuation must be after the word "nearer"; then it will be phrased as follows :—



according to the sense of the words. But it must be remembered that the break in the music should be of the shortest duration, otherwise the continuity of the tune will suffer.

One of the worst cases of bad phrasing is heard in the favorite hymn, No. 423, C. H. (*266, A. & M.*), "Lead, kindly Light,"

which is carefully punctuated in the book, but often so phrased as to make nonsense of Newman's beautiful words. It has been well said: "If we do not take breath where we ought, we shall be obliged to do so where we ought not!"

In hymn No. 1, C. H. (*4, A. & M.*), "New every morning is the love," the phrasing might cause some difficulty, as for instance in the third verse:—

> "If on our daily course our mind
> Be set to hallow all we find," etc.

Here it would be quite incorrect to make a break at the end of the first line of music or words; yet the question arises: where, then, is breath to be taken? To sing the whole two lines in one breath is too exacting. The answer is that the break must come after the word "course," although there is no comma there; this will be the best division, and will keep the sense intact. Instances might be multiplied, but those here given will sufficiently indicate what we are trying to enforce.

The accompanist should, of course, bear in mind that it is not necessary for him to make a break at *all* the commas; at the same time it can safely be said that organists, as a rule, do not attend carefully enough to the punctuation of the words, *i. e.*, do not *phrase* well.

Bad intonation

Choirs are apt to sing out of tune occasionally, and this is due to many causes. One is, that a very loud accompaniment will oblige the choristers to force their voices, and so to get sharp. But singing flat is more common, and the accompanist must support the voices with the organ at the critical moment, *i. e.*, the instant he can detect the slightest tendency to flatten. He must be on the alert, almost to the point of anticipating any flattening: for, if left till later, his efforts will probably be in vain, and will certainly, at the moment, have a most painful result.

In some hymns an occasional verse unaccompanied makes a good effect; but in such cases the pitch will probably fall a lit-

tle, and the accompanist must be on the lookout for this. Should it happen, he had better wait for the beginning of the next verse, and then let the organ enter with a good decided attack, fairly loud, so that the singers can have no doubt about the note, and can take it up readily.

Unaccompanied verses

The end of a hymn tune will always need attention. The choir and organist should finish promptly together. There should be no hanging on of either voices or organ, no ragged ends.[1] The old habit of finishing off a chord thus :—

Finish of a hymn tune

30

and taking up one note at a time, should be most carefully avoided. A *pianissimo* finish, when the organist is ending off in this piecemeal fashion, rather gives the impression, if at all exaggerated, that he is gradually falling asleep. Care will especially be required with old favorites, such as the last verse of the hymn No. 336, (1st tune), C. H. (*184, A. & M.*), "Rock of Ages."

The idea seems to be prevalent in some Churches that the *Amens* may be played in no particular time, and should be sung as softly as possible.[2] This is a mistake. They ought to be considered as the climax of

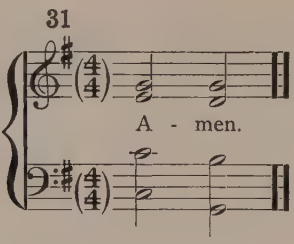
Amens

[1] The organist may, of course, often have to play on after a hymn is finished, generally softly, to fill up a pause in the service, such as is caused by a long offertory.

[2] It may be well to mention here that the word *Amen* is used in two different ways in the services ; sometimes it is printed in the same type as the prayer, and is then intended to be said by the clergyman alone. When, however, it is printed in *italics* it is meant to be treated as a response, equivalent to "So be it," and is therefore said or sung by the choir and people sometimes with accompaniment.

the hymn, and must be sung in strict time and, as a rule, with two beats to each note :—[1]

31



In deciding if the *Amen* is to be *forte* or *piano*, the context must be considered, and when the words work up to a great final *Amen*, the whole effect is destroyed if the sound is diminished just as that word is reached. For instance, the Eastertide and Ascensiontide hymns require *fortissimo Amens;* but, on the other hand, for most of the more solemn hymns, such as No. 242, (1st tune), C. H. (*401, A. M.*), "Now the laborer's task is o'er" (for the Burial of the Dead), a *forte Amen* would be entirely out of place. A charming effect may be obtained by finishing a hymn quite softly, followed by a *pianissimo Amen* not too slowly played.[2]

General rules for hymn accompaniment

To sum up: the accompaniment of a hymn must be of a solid kind, and in strict time; no sprawling chords, but everything crisp and exact; the hands and feet moving precisely together, the pedals never first, nor feebly following the manuals. This promptness in playing cannot be too strongly insisted upon, for it makes a vast difference in the general effect, and such an accompanist lightens immeasurably the labors of his choir. He inspires confidence, and is a great contrast to the invertebrate and timeless performer.

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[1] It will be obvious that hymns in triple time should have three beats to each syllable of the *Amen*.

[2] The habit of introducing the Tonic 7th before the *Amen* is very common, but is not to be recommended, save on the rarest occasions

Enough has now been said to guide the student in his work of accompanying a hymn in a simple and straightforward manner. That is the first step, and when it is fully mastered, he can proceed to study hymns as further discussed in Chapters VI and VII in connection with the subjects of "Variety" and "Organ treatment."

CHAPTER V

ACCOMPANIMENT OF PSALMS AND CANTICLES

By most organists, the privilege of accompanying the Psalms is not sufficiently realised. They have, more than any compositions, become part of the lives of many of the greatest men who have ever lived; and they are undoubtedly unequalled in any poetic literature. It is generally from want of thoughtful study of these exquisite poems that carelessness arises; as also, it may be, from too much verbal familiarity with them at a daily service.

The Psalms, their nature and character

But the moment one reads such a book as "The Book of Psalms" by Perowne, or "The Psalms in Human Life" by Prothero, one begins to feel their power and the unique position which they occupy. Canon Prothero says:

"Here are gathered not only pregnant statements of the principles of religion, and considered maxims of spiritual life, but a promptuary of effort, a summary of devotion, a manual of prayer and praise; and all this is clothed in language which is rich in poetic beauty, as it is universal and enduring in poetic truth. . . . . They translate into speech the spiritual passion of the loftiest genius; they also utter, with the beauty born of truth and simplicity, and with exact agreement between the feeling and the expression, the inarticulate human longings of the unlettered peasant. So it is that in every country the language of the Psalms has become part of the daily life of nations, passing into their proverbs, mingling with their conversation, and used at every critical stage of existence."

What is the point of this quotation? To prove to organists that they ought to be proud of their duty in accompanying the Psalms, and to urge them to give more study to these wonderful poems.

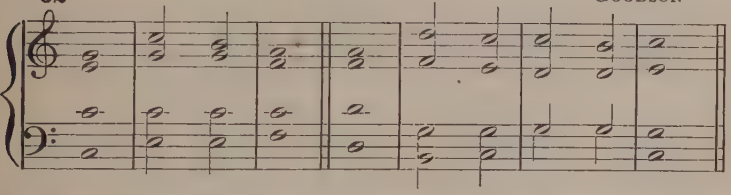
Most organists have to use a Psalter of some kind, and the "Cathedral Paragraph Psalter"[1] is the one that we shall take for purposes of illustration.

Psalters

[1] Novello & Co.

It must be assumed that the pointing is understood, so that there will be no need to dwell upon this, except to give as one example, the first verse of Psalm xcv. Here is a well-known single chant:—

32 GOODSON



The bars in the music will correspond to the bars as used for the words, thus:—

33

Metrical part
Recitation part
Metrical part
Recitation part
O come, let us sing | unto the | Lord: let us heartily re - joice in the |
strength of | our sal - | vation.

The recitation part of the chant is as far as the word "us," in "O come, let us"; then the measured time begins at the word "sing," and the following words are divided into bars to correspond with the bars of the chant. The latter half of the chant is arranged in a similar manner. The metrical part is to be sung in strict time, and the recitation to be clear, with every syllable distinct.

Chanting

Chanting should, of course, be as much like *good* speaking as possible, each word well-pronounced, with no hurry. There must be no undue accents or pauses; all should be flexible and smooth throughout. Anglican

chanting should be considered as a combination of free speech and song. We cannot dwell on this subject now, as it comes under the head of choir training; but though from this short definition it may sound simplicity itself, yet in reality the singing and accompanying of the Psalms, if only as regards correctness, is the most difficult part of the service, and never attains complete success without very careful preparation.

Playing over

It is the usual custom to play over the chant before the first Psalm; before the others it is not so commonly done, except when there are special Psalms for a particular day, in which case the number of each Psalm is given out by the clergyman, and then the chant played over.[1] The remarks about playing over, under the head of hymns (see Chapter III), will apply equally to chants.

The moment the playing over is finished, and the final chord held its two beats, the organist and choir should begin at once, without any unnecessary delay. It is a common, and perhaps not an unnatural fault, to attack a *piano* or penitential Psalm with less promptness than one of a joyful character; but, except that it should be sung rather more *softly*, little difference should be perceptible in this respect.

Commencement of Psalm

After the first chord has been decisively struck, the accompaniment of a Psalm should be characterised by an even and steady *legato* with no spread chords either at the beginning or during its course. Psalms, especially those of a jubilant character, may be taken at a fairly brisk pace, but never at the sacrifice of good, clear articulation of the words. That hurried and indistinct chanting of the Psalms, which is sometimes excused on the plea of a "bright and cheerful rendering," entirely spoils them from every point of view, and produces the impression that the organist and choir are anxious to arrive at the end of an uncongenial task!

[1] In some Churches there is no playing over at all, even before special Psalms.

It is essential that the organist should be able to follow the words in the Psalter (that is, unless he knows them by heart), and not depend on the choir for his cues as regards the pointing; but familiarity with the Psalm is a great help to the accompanist, especially if he should for a moment lose his place. Memorising the chant is also a distinct advantage, and in order to acquire this power it is useful to train the mind by playing over a chant once and seeing how much of it can be reproduced without the book. To take in even the *outline* of the melody in playing it over is a great help. Memory, in this connection, is not nearly enough valued. It requires training, and the more training it receives, the less will it be necessary to keep the eyes fixed on the music alone, to the exclusion of other things, such as the pointing, and the management of the organ.

Memory

In Psalms more than in anything else, it is absolutely necessary for choir and accompanist to be of one mind. The importance of this understanding will be most noticeable when the change is made from the recitation to the metrical part of the verse, and it is at this point that mistakes usually occur. The accompanist either waits too long or not long enough for the change. Nothing is more distressing than to hear the frantic efforts on the part of the accompanist to catch up with the voices, which have left him behind. If this crucial point is well managed, the rest of the verse will probably take care of itself.

Choir and organist must agree

It has been said that it is inadmissable for an organist to allow his choir to lead him, and for him to drag behind. In accompanying an ordinary choir he will in most cases find that it will facilitate matters if he is a shade—the *merest* shade—ahead, and this will generally keep the voices going with a steady swing. In case of any indecision, he is able and ready to give, it may be, an accented chord, and so to impart confidence and restore steadiness to the choir.

Accompanist leading

In hymns, the commas and other punctuation marks usually settle the question of phrasing, and enable the accompanist to know where he can make a slight break. In Psalms, however, the asterisks marked in the Psalter are the best guides, as these are what the voices *must* observe. In pointing, the commas are but slightly noticed, only as much so as in good reading. Some choirs ignore them altogether, but whether generally observed or not, they should at any rate be left out when the vocative case is used; that is to say, when they occur between two parts of an invocation. In the words "Thou, O God," or "Tremble, O Earth," for example, the comma after "Thou" and "Tremble" should be omitted.

Phrasing

As we are speaking of punctuation, it may be as well to mention that the colon, as used in the Psalms, is not the same as the colon in ordinary writing. It does not mean a stop at all, but merely divides the verse into two parts, as was done in the Jewish services.

Colon or cæsura

In the accompaniment of the Psalms it is well for the inexperienced player not to attempt too much in the way of change at first; time and rhythm must never be sacrificed to anything else, and continuity is an absolute necessity. Any pause, while the organist is making futile attempts to alter his stops, is quite wrong. If he be not adept enough to make his changes rapidly, without awkwardness, or having incomplete chords held with one hand, he will be well advised to wait till later, and seize a better opportunity for making a change of register.

When we urge a simple accompaniment, it does not follow that we ignore suitable variety. A dull accompaniment is irritating, especially when fine opportunities for genuine musical expression are missed. But the young accompanist will do well to walk warily. In the endeavor to be graphic and picturesque, many a good musician has been led too far, and has allowed his fancy to run riot, to the detriment of that reverence which should be the prominent feature in a Church service.

Various kinds of accompaniment

On the other hand, the dull player, who draws out a few stops and is content with these for a whole Psalm, should be condemned. He is lazy-bodied and lazy-minded, and needs to be roused out of his mental and physical lethargy. Equally deserving of censure is the player, apparently without ideas at all, who will make the same tone-color do for all the Psalms, no matter how great the changes in the sentiment or subject; and will play every first verse *forte* whether the Psalm be one of prayer or praise, joyful or penitential.

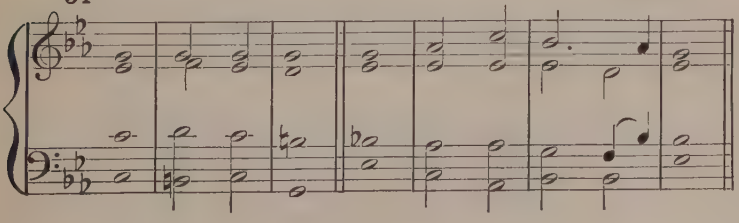
In the Psalms there are dramatic moments when, by noticing the phrasing of the words, very striking results may legitimately be obtained in the accompaniment. One instance must suffice: Psalm xliv, 23, "Up, Lord, why sleepest Thou: Awake, and be not absent from us for ever," where *forte* chords, with a break after "Up," and another after "Awake," will be found to have a fine effect. In a general way crisp chords, no smudging, and a good *legato*, are the essential characteristics of good Psalm accompaniment.

It may be well to notice here two difficulties which often occur, and which need special attention.

Two difficult points

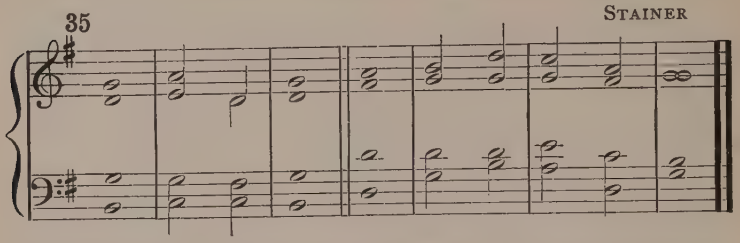
The first is this: When passing from verse to verse of the Psalms, the organist may be inclined, from force of habit, to hold the last chord of each verse longer than its proper time—two beats. But if the harmonies are different in the two chords, *i.e.*, that at the beginning, and that at the end, as in Example 34:—

34 FELTON



or if the first chord of the chant is an inversion of the last, thus:

35 STAINER



and the player is holding the last chord of one verse while the choir is struggling to sing the first chord of the next; the result is better imagined than described. The position of the listener is not an enviable one when this sort of thing may happen several times in the course of a Psalm.

The other difficulty occurs when the choir has to repeat the second part or the second half of a double chant at an odd verse. Hesitations are then often noticed because either the choir or the organist is not prepared and ready for the change.

CANTICLES

Something should now be said about the Canticles, which are usually sung, even when the Psalms are read. And we propose to give here some short notes on each Canticle, for the guidance of the accompanist.

Venite.[1]—This familiar Psalm has been in use since the earliest Christian times as an invitation to worship, but its points, though simple, are seldom clearly made. It is in two parts: *vv.* 1–7 the invitation, with three distinct reasons for its acceptance —*v.* 3, the inherent majesty of God; *vv.* 4 and 5, His wonders in creation; *v.* 7, His tender care of man. *Vv.* 8–11 form a warning against neglecting the chance given to us, founded on the example of the Jews after their God-sent escape from Egyptian bondage. The

Venite
Psalm xcv

[1] The version here referred to, being the one used in the Service of the English Church. *Editor*

change of speaker at *v.* 8, introduced by the phrase:[1] "To-day if ye will hear My voice," must not be lost sight of. *Vv.* 8–11 are generally accompanied somewhat more softly than the opening part, *vv.* 1–7.

Te Deum.—This great hymn of the Western Church dates from the time of St. Augustine, and was, perhaps, composed by him and St. Ambrose. It consists of three divisions: *vv.* 1–13, a chorus of praise from earth, heaven, the angels, and all grades in the Church, both Militant and Triumphant, to God, Father, Son and Holy Spirit. *Vv.* 14–19 are a statement of faith as to the Lord Jesus Christ, in the form of an address to Him. *Vv.* 20–29 a prayer to the Father through the Son, broken (*vv.* 24 and 25) by the interpolation of a short burst of praise; after which (*v.* 26) the prayer is resumed and continued to the end. The divisions are, as a rule, differently made in our Psalters, the verses being usually grouped as follows:—*vv.* 1–13; *vv.* 14–25; *vv.* 26–29.

Te Deum
Hymnus Ambrosianus

The expression marks as given in the "Cathedral Paragraph Psalter," should be sufficient to guide any player in his accompaniment.

Benedicite.—It is probably not generally known that this hymn is a Septuagint addition to the book of Daniel, inserted in chapter iii, between *vv.* 23 and 24, where it is put into the mouths of the Three Children in the Fire. It is now only to be found in the Apocrypha. Its plan is remarkably simple, calling upon everything and everybody to praise the Lord. *Vv.* 1–10, all the powers and forces of Creation; *vv.* 11–17, all the phenomena and changes in Nature; *vv.* 18–25, the earth and sea, with their teeming life; *vv.* 26–32, Man; first, all men ("children of men" is merely a metaphorical expression, and means mankind), then, specifying more minutely, Israel, the priests, the servants of the Lord, etc., down to the Three Children themselves. The wide scope and varied character of the hymn afford rather a strong temptation to indulge in picturesque treat-

Benedicite

[1] See foot-note, page 44

ment. Up to a point this is permissible—that is to say, variety must be made according to the nature of the images to be conveyed; but everything in the way of pantomimic effect must be guarded against. *Vv.* 30 and 31 are usually sung softly, sometimes without accompaniment, the organ entering again with the voices at *v.* 32.

Benedictus.—This song of Zacharias, taken with slight variations from St. Luke i, has been used from the earliest times in our Liturgy. It is not easy to accompany appropriately. *Vv.* 1–8, in which God's past covenant with Israel is reviewed, and its fulfilment in the Saviour foretold, form one long sentence, which must not be broken by any abrupt change, and should be accompanied *mezzo-forte.* At *v.* 9, where Zacharias turns to the infant John the Baptist, to contemplate the coming salvation in which he was to have a share, a brighter style may be adopted; but from *v.* 11 it is customary to soften gradually as far as the word "peace," and then to take up the "Gloria" boldly.

Benedictus
St. Luke i, 68

Jubilate.—This is throughout, a hearty summons to worship the Lord, and is usually sung *forte.* *Vv.* 1 and 3 form the invitation; *vv.* 2 and 4 giving the reasons for it, viz., our dependence upon Him, and His goodness and mercy.

Jubilate
Psalm c

Magnificat.—The thanksgiving song of the Blessed Virgin Mary, after the Annunciation by the angel Gabriel of her Holy Son's birth (St. Luke i, 46–55) is evidently based on the song of Hannah (1 Sam., ii, 1–10). The main features are the same, but its spirit is milder, humbler, and entirely without the vindictiveness of its model. It expresses the thankfulness of a lowly nature raised to high honor; and, at the end, the personal feeling merges into the national, with the thought of God's promise to Abraham, now to be fulfilled. The tone should be exultant throughout, but dignified and never boisterous. There is generally a subdued accompaniment to the latter half of *v.* 4, "And holy is His Name."

Magnificat
St. Luke i, 46-55

Cantate Domino.—This Psalm is practically a repetition of Psalm xcvi (see Appendix I), and is in some parts, identical with it. It divides into three strophes; *vv.* 1–4, the call to Israel; *vv.* 5–7, to the heathen world; *vv.* 8–10, to the world of Nature, to praise the Lord.

Cantate Domino
Psalm xcviii

Nunc dimittis.—This must be given with the utmost calm and sweetness, being the utterance of an aged servant of God who thankfully feels that his hour may now come, since he has lived to see the longing of Israel fulfilled in the infant Messiah. The soft stops on the Choir and Swell organs will be found to be the most appropiate, the great diapasons being reserved for the "Gloria."

Nunc dimittis
St. Luke ii, 29–32

Deus misereatur.—This Psalm should be treated more as an aspiration, calling upon all nations to unite with Israel in God's praise, than as an ascription of praise in itself. It may be divided into three strophies: *vv.* 1 and 2, prayer for God's blessing; *vv.* 3–5, a call to the outer world; *vv.* 6 and 7, the joys that will follow worship. For *vv.* 1 and 2 the accompaniment should be moderately loud, but more organ might be used for the remainder.

Deus misereatur
Psalm lxvii

Single chants are suitable for the Canticles, especially for those which are short and have an odd number of verses, making a double chant undesirable. The double chant is useful for a long Psalm, though it should not be used so as to obscure the antiphonal structure of the poetry. All chants, whether single, double or quadruple, should be employed with due regard to the sense of the words. The structure of the Psalms is considered in some detail in Appendix I, to which the student is strongly advised to refer.[1]

Single and double chants

Should there be no settled Chant Book in use, it might be part of the accompanist's work to choose suitable chants. Let him have a care never to commit such a solecism as to couple

[1] See, also, Note [8] at end of Appendix I

spirited music to penitential words, or *vice versa.* He will also have to consider nearly-related keys in changing from one chant to another. The student of Harmony should know what is correct in this respect; but for the benefit of those who have not studied the subject, it may be well to give a list of modulations to the most closely-related keys:—

[1]I—From a **Major Key** to:

(*a*) Its own **relative minor.**

(*b*) The **dominant major,** and (*c*) *its* **relative minor.**

(*d*) The **sub-dominant major,** and (*e*) *its* **relative minor.**

II — From a **Minor Key** to:

(*a*) Its own **relative major.**

(*b*) The **dominant minor,** and (*c*) *its* **relative major.**

(*d*) The **sub-dominant minor,** and (*e*) *its* **relative major.**

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[1] These tables are quoted from "Practical Harmony," by Stewart Macpherson, and the student is referred to that book for further information on the subject of "Modulation to nearly-related Keys."

CHAPTER VI

VARIETY IN ACCOMPANYING HYMNS AND PSALMS

Embellishment, and Re-arrangement of Voice Parts

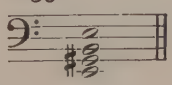
As was mentioned in Chapter V, it is of the first importance that the accompaniment of a service should not degenerate into lifelessness, and the organist is therefore urged to make use of the many and diverse means of variation that are open to him. It is, however, less obnoxious to be "safe and dull," than to be over-elaborate and frivolous. The former can be borne with, but the latter very soon becomes intolerable. This chapter will deal with the subject of variety merely as regards the actual notes ; and it will be reserved for Chapter VII to explain how variety may be obtained by means of the treatment of the organ.

Doubling notes

There are many occasions when the musical effort will be enhanced if the chords are played rather fuller than written, by means of the doubling of some of the notes, especially when played on the Swell organ. To do this successfully requires a knowledge of Harmony, as it is never permissible to double notes in an indiscriminate manner. The leading note, for instance, should seldom be doubled ; *never* if it is in the bass ; and the rule against doubling the bass when it is a major 3rd from the root is a good one, and should be observed. The notes that may safely be duplicated are the root and the 5th.[1]

Chords low down, on the bass staff, should seldom be in close harmony ; for example, this chord : —

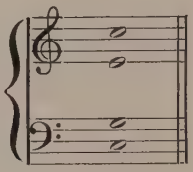
36



[1] See "Practical Harmony," by Stewart Macpherson, pp. 2, 8, 144

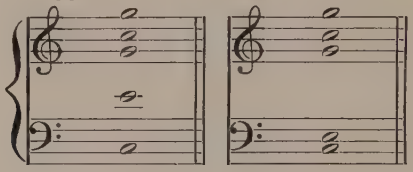
would sound thick and indistinct, and even worse if the 16′ stops were drawn. Chords always sound best when the parts are, approximately, at equal distances from one another, thus :—

37



but if occasionally there is any considerable distance between any of the voices, it should be between the bass part and the part next above. Of the following examples, 38 is much more effective than 39 :—

38 39



It will be essential to keep these points in mind when thinking of filling up harmonies, or beginning to vary the position of the notes of a chord.

Inversion of parts

One of the best forms of variety is obtained by inverting the parts ; that is, by playing one or more of the inner voice-parts above the treble. We do not mean that the inversion must be rigidly adhered to ; on the contrary, there will be instances where exact inversion would produce ungrammatical progressions.

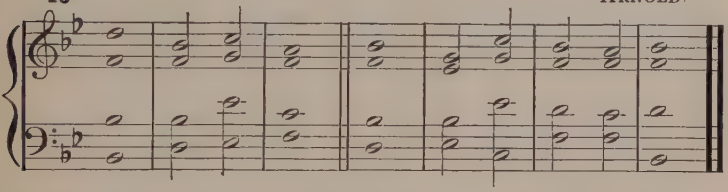
Besides inverting a definite voice-part, many other combinations of notes will suggest themselves to an ingenious mind ; and a knowledge of Harmony will prevent the use of unmusical combinations. It will, of course, be necessary to guard against

consecutive 5ths and 8ths, not forgetting that these sound especially bad with the bass part.

As an illustration we will take the following simple chant by Dr. Arnold: —

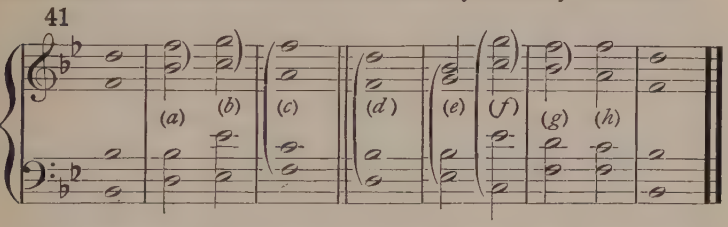
40

ARNOLD.



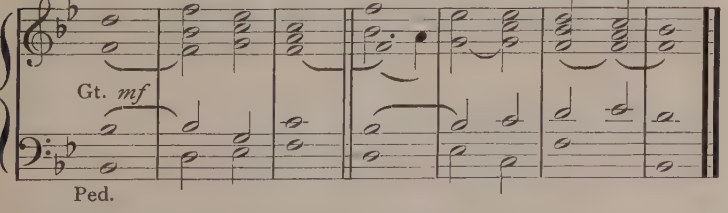
Let us now see what can be done in the way of faulty inversion: —

41



If Example 41 is played, it will be found that the effect is remarkably ugly in consequence of the consecutive 5ths at (*a*, *b*), (*e*, *f*), and (*f*, *g*), the consecutive 8ths at (*c*, *d*), the doubling of the major 3rd in the bass at (*d*), and the leading note falling at (*h*). This, then, is the way *not* to do it. We will, however, give examples of a few ways in which the parts of this chant may be inverted and doubled successfully: —[1]

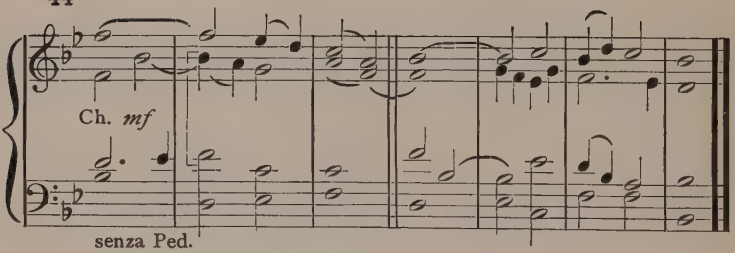
42



[1] Hymn tunes can occasionally be treated in this manner.

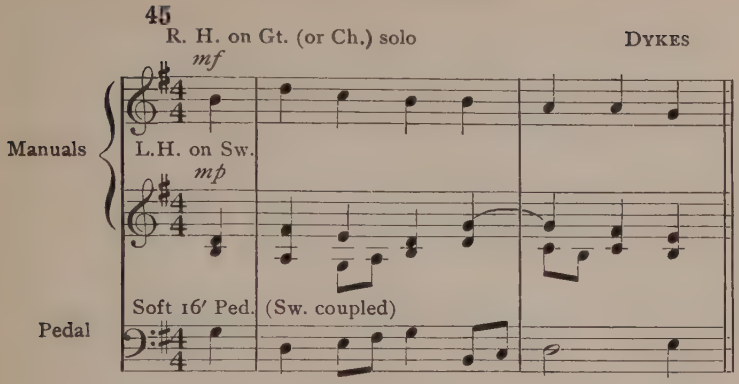
43

44

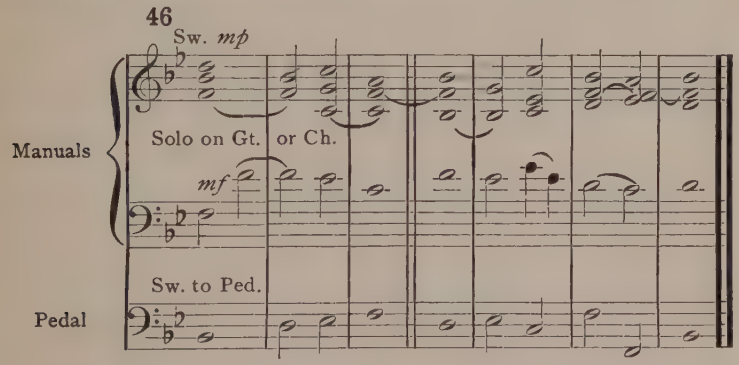


Bringing out the voice-parts

Any of the voice-parts may be made prominent, but not unduly so, unless help is required in that department. The tenor part is the easiest to bring out on another manual. No example need be given for this, as it is obvious that the treble and alto must be played with the R. H., and the bass part with the pedals. If the treble part is brought out on another manual, the L. H. must play the alto and tenor parts, and this should be done conscientiously, and not with the idea that any notes which make up the harmony will do. If passing-notes occur in the music, they will need special care, and must be faithfully played. For our illustration we will take a line of the well-known hymn No. 412, (1st tune), C. H. (*197*, *A.* & *M.*), "The King of Love my Shepherd is":—



The alto voice is not generally made prominent; but a very pleasing effect can be obtained by means of a melody devised from the notes of the alto and tenor parts. The following example will make this statement clearer: —[1]



When one of the lower parts of the harmony is so inverted as to appear at the top, it is necessary to be quite sure that such inversion will not cause confusion amongst the treble voices; and it may often be advisable for the organ to *begin* on the same note as that which they are singing.

[1] This chant is presented in its original form in example No. 40.

The treble part, or even an independent melody, may be played an octave above the treble voice; but when this is done, the R. H. part should not be too far removed from the L. H. harmonies, otherwise, the effect becomes thin and poor; nor should stops of a piercing quality be used in this connection. The whole four parts may now and then be played an octave higher, or (if the harmonies do not lie too low already) an octave lower; and good variety may be obtained by this simple expedient. But it will be found that a little of this goes a long way! The number of the parts — if the choir is quite reliable — may be reduced from four to three, two, or even one, and, during a soft Psalm, an occasional verse treated in this way will afford some relief. These devices are comparatively easy to arrange and carry out.

Octave higher or lower

Reduction of parts

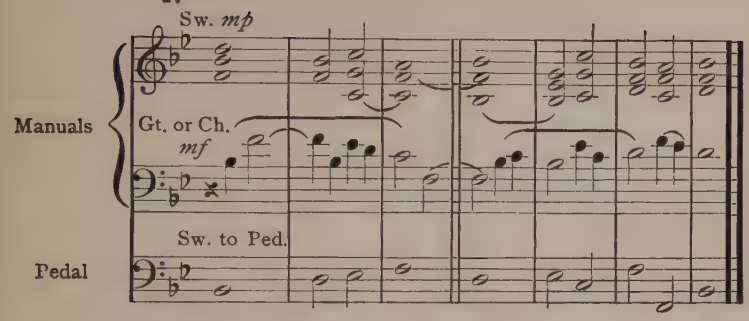
A still easier means of obtaining variety is to cease playing altogether, and to leave the voices to sing alone — and nothing is educationally better for the choir. In the Psalms and Canticles particularly, unaccompanied verses can be introduced with fine effect; a good case in point being the last verse of the "Benedictus."[1] When this verse is sung unaccompanied, ending with a good *diminuendo*, the result is beautiful, and doubly so when the "Gloria" bursts forth accompanied by bold Diapasons. These are instances of legitimate contrasts.

A skilful player, whose musicianship is equal to the task, might form fresh melodic figures on the same harmonic progressions, and these are very interesting if well managed, epecially in the Psalms. If such figures are introduced, they will sound best as an undercurrent to the voices, and must not be made to stand out unduly.

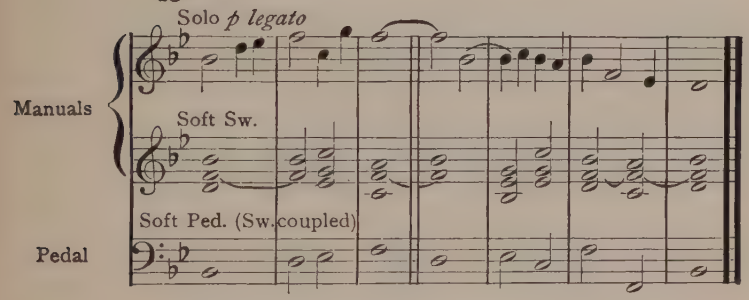
Fresh melodic figures

[1] *Vide* "Benedictus" in Chapter V

47



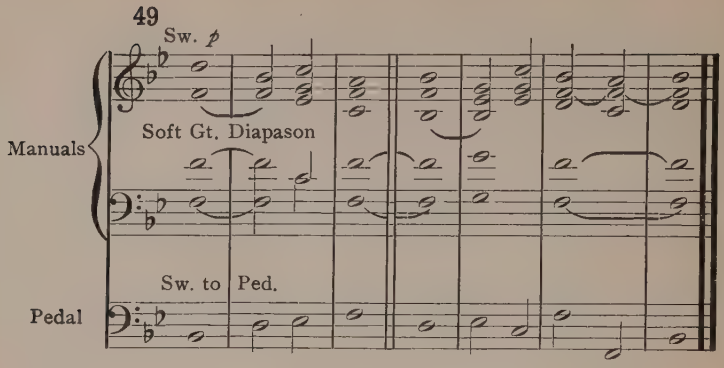
48



There is a danger that such new matter, particularly if introduced in the treble part, may appear as somewhat of an excrescence upon the original design; so, the accompanist is warned to be extremely careful how he introduces this effect. Nothing must be attempted in this direction which might have a tendency to mislead the choir.

It will often be found that two or more successive chords have one or more notes in common, and these, when sustained, form very pleasing harmonic links, if the stops are chosen with discretion. In Example 49 the L. H. part can, in this way, be made to resemble "sustained horns" in an orchestra: —

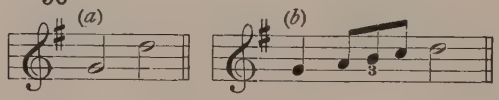
49



"Filling up" intervals

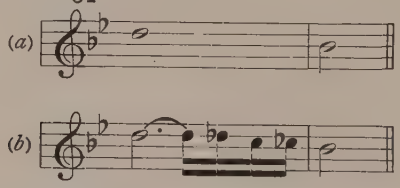
The insertion of passing-notes, not already indicated in the music, is seldom desirable. For instance, such "filling up," as is shown in Example 50, (*b*) is trifling:—

50



and, in Example 51, (*b*) abominable: —

51



This style of embellishment, rather frequent in days gone by, is better left severely alone.

Variation by runs, shakes, etc.

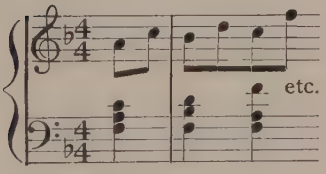
This brings us to speak of an even worse fault, namely, the introduction of unrhythmical runs and shakes. No example need be given of these. We know of *no* occasion in any service where they could be in the least degree appropriate, and their use cannot

be too strongly condemned. Some of our readers may think this warning unnecessary, but, alas, it is not! though it may be admitted that vague ornaments and frivolous runs are happily becoming less common.

Again, what may be called the "cheap variation form" is never more out of place than in Divine worship. By this is meant the melody of a hymn or chant divided into (1) broken chords, (2) *arpeggios*, etc. A few short illustrations will show the kind of thing to avoid, better than any further words. We have selected for the purpose the first line of the well-known hymn, No. 484, (2d tune), C. H. (*242*, *A.* & *M.*), "We love the place, O God":—

52

53



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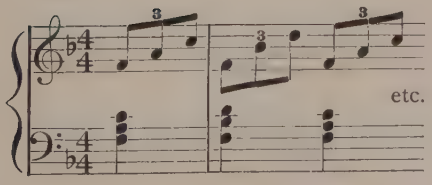

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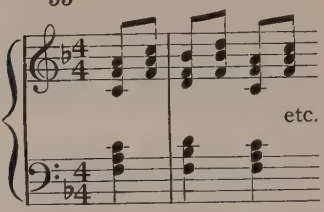
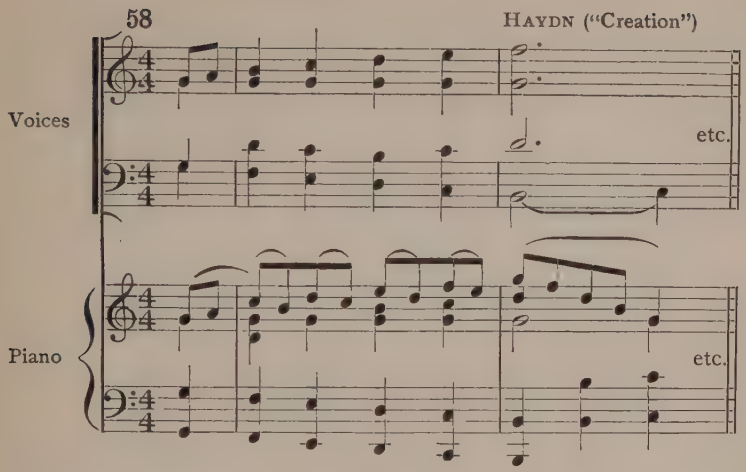


56

57

Variations of this kind can be multiplied to any extent; but it is to be hoped that no such claptrap would ever suggest itself to a Church musician; it is totally out of keeping with Divine service.

There may be occasions when accented passing-notes can be employed, but there are very few *good* instances of their use with a choir. Haydn has included some in his "Creation":—



but these are written for violins, and, therefore, are less ponderous than would be the case if they were played on the organ.

Groups of verses in Psalms

In the accompaniment of the Psalms, the necessary variety will best be obtained if some change is made in the music at the same places where there is a change in the sense of the words, or in the situation described.[1] If this rule is observed, it will be found that a change will be made after *groups* of verses, and not at each verse or half verse, as is sometimes done, in the laudable attempt to obtain enough variety. These continual changes become restless and irritating, spoiling all sense of quietness and repose, and are apt to keep the musical listener in a feverish state, wondering what is going to happen at each succeeding verse. Indeed, a fidgety player is more trying to people's nerves than even a loud, boisterous one; therefore, it is very necessary to cultivate dignity and calmness, and never to change merely for the sake of change, and without sufficient reason.

Occasionally, mistakes are made when words are used in a metaphorical sense. For instance, Psalm lxxxvi, 6, "Thine indig-

[1] *Vide* Appendix

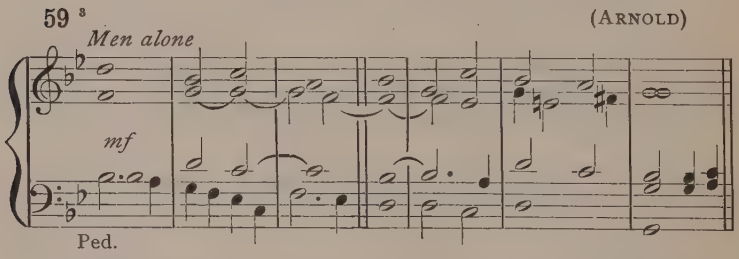
nation lieth hard upon me: and Thou hast vexed me with all Thy storms." A "stormy" accompaniment, such as these words sometimes receive, is quite out of place, for the expression "storms" is obviously, used in a figurative sense.[1]

Accompaniment to unison singing

Unison singing gives a great opportunity to the accompanist. It is mostly employed in *fortissimo* passages or climaxes. It might, however, be introduced more frequently than it is in passages that are sung *piano*. To give one instance: the "Gloria" of Psalm l will generally be *forte*, and if Psalm li, which follows, is sung softly, and in unison for a few verses, it will give an artistic player a golden chance to vary his harmonies to suit the character of the words. Other instances, amongst many, are: the last verse of hymn No. 466, C. H. (*379, A. & M.*), "Now thank we all our God," and *v.* 50 of Psalm lxxxix, beginning at the half verse after the colon: "Praise be the Lord for evermore, Amen and Amen," etc. If these are sung *fortissimo* in unison, accompanied by broad diatonic harmonies, an organist, knowing how to take full advantage of his opportunity, may produce an extraordinarily fine effect.[2] Verses alternately, for men and boys alone, also make a pleasing variety. (See Example 59):—

GROUP OF THREE VERSES IN UNISON

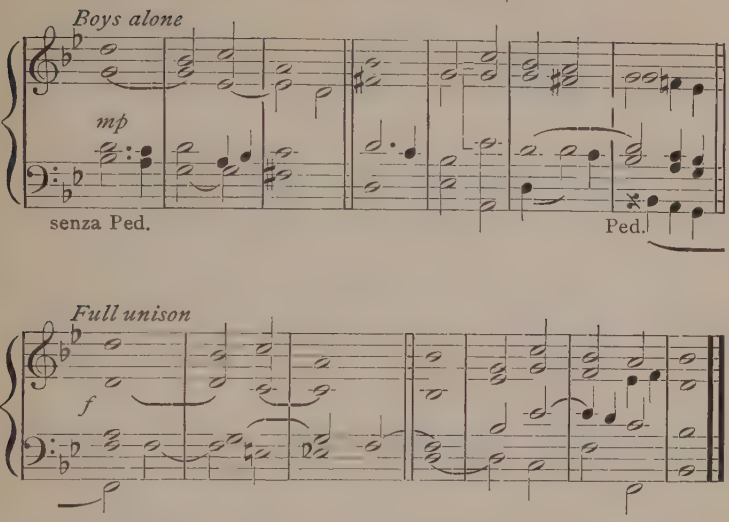
59 [3] (ARNOLD)



[1] *Vide* Appendix I.

[2] In making changes in the harmony, it will be wise for the player not to trust to the inspiration of the moment, unless he is very gifted, but to think out and practice his harmonisation beforehand.

[3] It will be noticed in this example that the harmonies do not give the feeling of "finish" until the end of the 3rd verse.

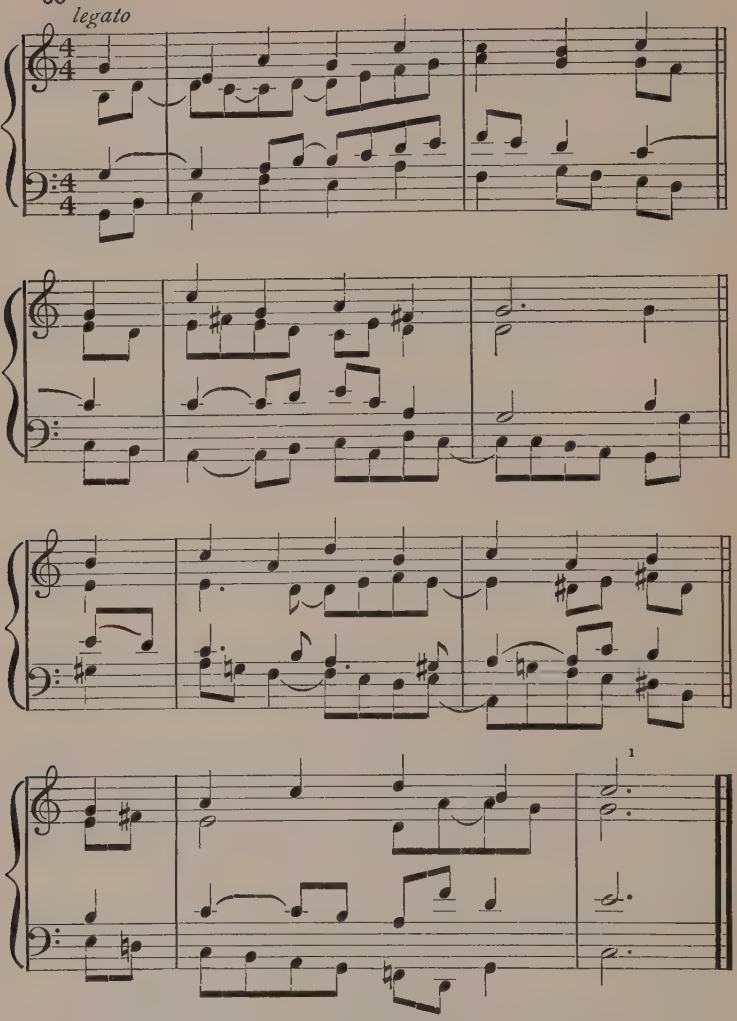


The accompanist must always discriminate between the various styles of composition, in choosing the harmonies with which he intends to accompany such unison singing. Generally, he will be on the safe side if he uses chiefly diatonic chords, and avoids anything of a "sugary" quality. A bold, diatonic hymn tune, such as a Chorale, will sound in better taste if no extreme harmonies are introduced. The very best examples that can be given are the Chorales as harmonised by J. S. Bach in his wonderful work, "The Passion according to St. Matthew."[1] Contrapunal movement in the inner parts is always good, and, if well worked out, is a delight to listen to; so, also, are passing-notes in the pedal part, played *legato*.

We here give an example of the familiar tune, "St. Ann," associated with the hymn No. 417, C. H. (*165, A. & M.*), "O God, our help in ages past," as it might be suitably accompanied if sung in unison:—

[1] The reader will find a collection of Chorales, harmonised by J. S. Bach, in the Peters' edition, No. 21.

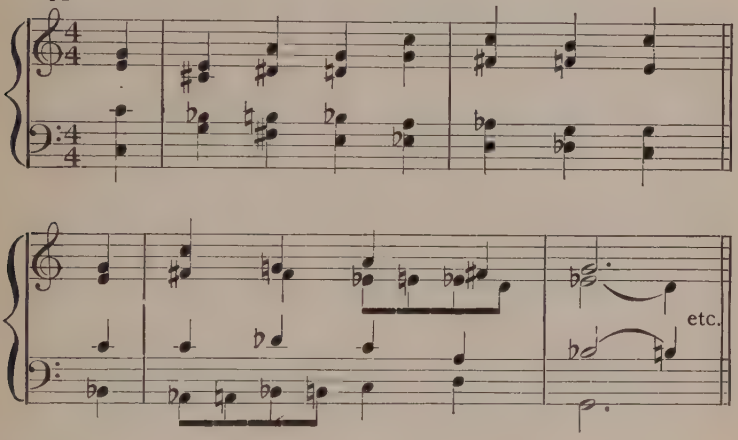
60 (CROFT)



[1] This free harmonisation may be carried out in many ways, but it must always be suitable to the character of the tune. It is by no means necessary to keep the melody invariably in the upper part.

Gruesome and extravagant harmonies are entirely out of place with such a melody. To associate this grand old tune with such chords as the following is not only an anachronism, but an insult: —

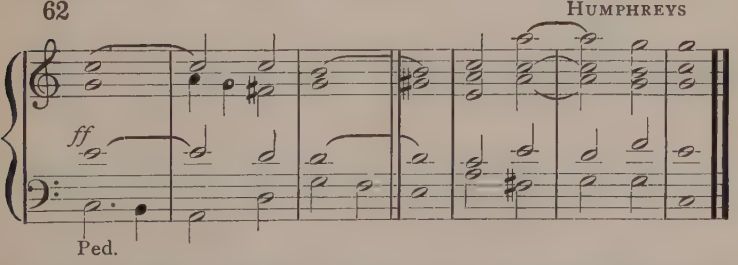
61



Harmonisation of this kind — and it is not infrequently heard — may be amusing to the perpetrator, but a Church service is not the place in which to introduce eccentric ideas.

In Psalm cl, sung to the "Grand Chant," a really fine *fortissimo* effect can be obtained with the choir singing in unison, and a bold, broad change of harmony on the organ, thus :—

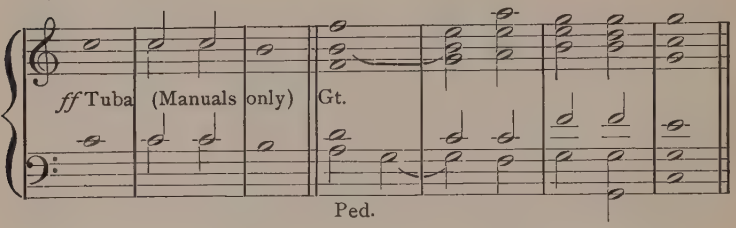
62



As another effective means of variation, the first half of the chant

can be played in unison or octaves on the reeds, and then the harmonies may be changed for the last half: —

63



In unison verses in a Psalm, when the reciting-note is a long one, the accompanist may vary either the harmony or the positions of the chord; it is not, in such a case, necessary to hold monotonously to the same notes.

The best effect in an accompaniment is obtained when the chords appear to merge into one another, and yet are quite distinct and clear, the organ thus furnishing a continuous and satisfying tonal background.

In conclusion, let the player take care that his efforts in the direction of variety are suitable to the words and to the music, and free from extravagance; remembering always, that an accompaniment is not intended as an opportunity for personal display on the part of the organist.

CHAPTER VII

VARIETY IN ACCOMPANYING HYMNS AND PSALMS

(Continued)

Organ Treatment, and Effects of Tone-color

In these days of fine modern organs, with so much variety within reach, the old plea, that the instrument is not capable of supplying this variety, can hardly be given any longer as an excuse for monotony. On the other hand, the organ with many stops is constantly misused and the other extreme prevails, viz., that of changing the stops at every moment, so that the mind never has a chance of the repose necessary to enjoy one tone-color before the kaleidoscope is turned round and another view presented. An accompanist may be graphic and full of life, but, at the same time, he must never forget to be restful and helpful to devotion.

Large organs

Churches are sometimes "over-organed," and the voicing of the stops, especially of the "mixtures," is much too piercing for Church purposes. Over-bright quality ought to be left to the Concert room, while the Church organ should consist chiefly of stops of medium strength, none of them blatant or harsh. In this chapter we shall not describe the tone of organ stops, but must take it for granted that the reader will understand what is meant when we say "Dulciana," etc., and will be able, at once, to form a mental conception of the tone produced by that particular stop; also, that he will know the difference between *reed* and *flue* stops.

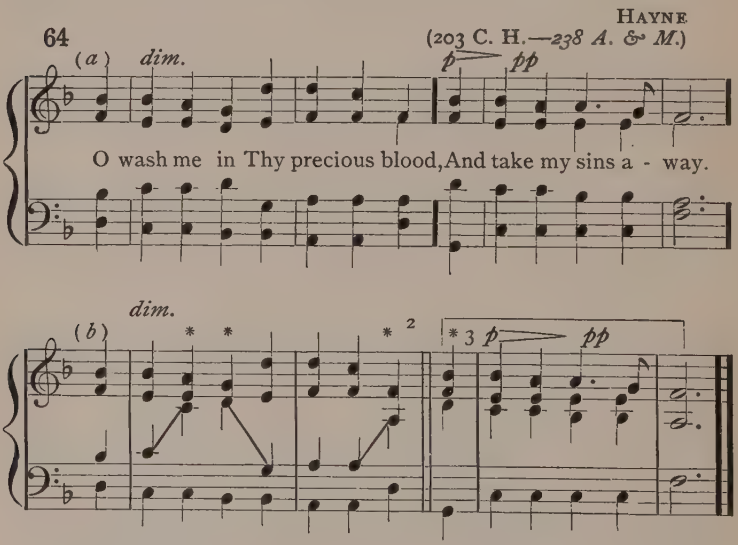
Tone of organ stops

When the position of the organ is such as to make it difficult for the accompanist to hear the effect which he is producing in the Church, he should, for once, take the place of a listener, while a friend plays the instrument; then he will be enabled to realise what he is inflicting upon the congregation, on Sunday, in his accompaniment of the various services.

Changing stops

The change of stops should always be made as silently as possible. The vigorous adding of stops by the hand, or by the composition pedals, which results in a thud or a clatter, audible in the Church, should, as far as practicable, be avoided. There should be a definite idea in the mind of the player, associated with the change of stops, and he should always wait before making that change till the end of a phrase or other rhythmic period. Generally speaking, any sudden or violent contrast in the middle of a sentence is bad.

In putting in stops with the hand, for a *diminuendo*, the organist must learn to make his other hand do double work on the keyboard; for it is inadmissible, when taking one hand from the keys, to leave incomplete harmonies behind. The following example (*b*) will show more clearly what is meant: —



* Chords to be taken with R.H. or L.H. while stops are being put in.

2. Gt. to Ped. in.

3. Chords with R.H. on Swell, and Swell stops gradually put in for *p* and *pp*.

A stumbling block, often presented to the beginner, lies in the fact that hardly any two organs are alike: each large organ appears as a separate problem to the unfortunate player, and, at first sight, the solution seems a hard one. The general principles here enunciated, will be applicable in all cases. He will, of course, need experience in order to become fully acquainted with the differences, which organ builders think necessary, in the position and nomenclature of stops. He may be expected by those in authority at his Church — who may not, inconceivably, be unmusical — to produce great variety from a small instrument; this will be difficult, but the effort will do him good, for it will be an excellent means of testing his ingenuity.

Different organs

The use of fancy stops is a snare; their occasional employment may be effective, but the constant use of the Vox Humana or the Tremulant, sounds trivial and out of place, especially in a service. One must always be on one's guard in this matter, and careful never to indulge in much of this sentimentality. Appropriate registering in the accompanying of the services should be just as much thought out as if one were playing an organ piece that required not only variety, but good taste in the exercise of that variety.

Fancy stops

The manner of giving out the tune as a solo will largely depend on the character of the hymn or Psalm. For such a tune as the "Old Hundredth," No. 468, C. H. (*166*, *A. & M.*), a broad effect is obtained by playing the melody on a full-toned Diapason, or on a good reed, if agreeable in quality. In general, if a solo is desired, such stops as Waldflöte, Clarabella, Oboe, Clarinet, or any soft stop of 8′ tone, will be suitable.

Stops for playing over tune as a solo

The 8′ and 16′ manual stops are effective when used together, but care should be taken not to employ this device too often. If the 16′ manual stops are always in evidence, they will cause an indistinctness which is unsatisfactory. They should seldom

Stops 8′ and 16′

be employed in giving out a theme of single notes, but can often be used instead of a pedal stop, the bass part being played on it with the L.H., while the R.H. is occupied with complete chords on another manual with soft stops. This is valuable at times in order to produce a quiet and unobtrusive background to *piano* singing.

Families of stops

What may be described as "families of stops," *e.g.*, reeds alone, are not employed as much as they might be. Again, tasteful effects can be produced by string-tone, it may be Gamba coupled to a Viola, or Gamba alone; or the family of Flutes; or the Lieblich Gedackt coupled to a Stopped Diapason. In this way the special characteristics of the stops can be heard to the greatest advantage.

The use of mixture stops requires special care in accompaniments, and they generally need a good foundation of Diapasons to back them. Sometimes reeds and mixtures together on the Swell, without Diapasons, sound effective with the box closed. Here, if the mixtures are not too shrill or prominent, but blend well, they ought to impart a silvery quality to the tone.

The 8′ and 4′ stops together, *e.g.*, Clarabella and, perhaps, Harmonic Flute, are most useful in accompaniments. The 8′ and 2′ can be used together occasionally, but, if so, care must be taken to avoid triviality of effect, and, if used for the purpose of a solo, it is well, as a rule, to keep to the lower part of the instrument.

Loud reeds

Such reeds as Tuba and Trombone are not often required in a service, but there are times when a short phrase brought out on a good Tuba will sound exceedingly impressive: "Let everything that hath breath praise the Lord" (Psalm cl, 6) for example; or the well-known service in B flat by Smart, where a special Tuba part is written. Again, given a good quality, the Trombone on the pedals, just for a few last notes in the bass, preceding the "Gloria Patri," is magnificent. These are exceptional effects, and their rare employment will make them all the more striking.

An easy way to get variety, without changing stops at all, is to prepare certain combinations on each manual beforehand: *e.g.*,

Different tone-color on each manual

Oboe on the Swell with soft 8′ Diapason; Clarabella or soft Diapasons on the Great; and a moderately loud 8′ and 4′ on the Choir, or, perhaps, the Gamba alone on this manual. A change from one manual to another, or an alternate treatment of the manuals, by playing with the L.H. on one and the R.H. on another, will give a great amount of variety in tone-color.

In changing manuals, it is very desirable to avoid breaks or pauses in the music. Should there be any danger of this, it can sometimes be obviated by placing *one* of the hands first on the manual to which the change is to be made; for example, L.H. on Swell organ — if both hands are playing on the Great — the R.H. following almost immediately, and *vice versa*. All slovenliness must, of course, be avoided when doing this. If both hands change to another manual at the same moment, they must both be placed on the keyboard simultaneously. In the case of a sudden *forte* or *piano*, the effect of this, if cleanly executed, is very good, but the break ought to be so slight as to be practically unnoticed.

The couplers in an organ are most useful, especially the Swell to Great, because of the *crescendo* and *diminuendo* that can

The use of couplers

be obtained in this way by the use of the Swell pedal; but Diapasons *alone* on the Great organ, uncoupled, are not sufficiently appreciated and used. The bold, full, ecclesiastical tone of the Diapasons (the glory of a good English organ) is a great contrast to that of the more emotional Swell organ. The Swell to Great should often be dispensed with, if only to get this desirable effect. The usefulness of the Swell to Choir occasionally, must not be overlooked. By its use the reeds of the Swell can be added to the Choir stops with excellent results. Pedals coupled to manuals other than those upon which one is actually playing, are not often required, but special passages can thus be made prominent, and the occa-

sional re-enforcing of the bass part in this way, may well be considered.

The Sub-octave and the Super-octave couplers are now very often found in organs, and, if used with the lighter and softer stops, unusual and original effects can be produced. For instance, the Super-octave with the Voix Celestes or the Double Diapason added; or with a soft Flute, or Stopped Diapason; or again, the Sub-octave with soft 8′ and 4′ stops; or the Super- and Sub-octaves together, with a string-toned stop like the Viola, sound exceedingly well.

Management and choice of stops

Great dexterity is necessary for the manipulation of organ stops, and the organist will need a good deal of practice to become quick and alert.[1] Time and rhythm must never be sacrificed for the sake of variety. In selecting stops for an accompaniment, consideration should be given rather to the balance of voices and organ than to a particular tonal effect; and, as we have said before, but cannot repeat too often, any eccentric use of stops is in bad taste. An unsuitable accompaniment is often caused by badly chosen stops, and when organ builders give nothing between a large scale Diapason and a very soft 8′ stop, gradation of tone is impossible. By careful study of organ-tone, delightful musical shades can be produced, and it should be remembered that a suitable variety of stops, and, therefore, of tone-color, will give brightness to the service, and even fresh meaning and interest to the words.

Expression marks, of course, are not confined to *forte* and *piano;* but even for these alone, there can be many changes of tone-color. Some organists, indeed, have a certain combination of stops for a *piano* or sad subject, and *drone* away with

[1] It may be mentioned here, that it is a great help to organists to have composition pedals, and especially those which can be made to provide suitable "pedals to manuals" if required. These composition pedals are so arranged as to build up organ-tone; but, of course, they only give certain stereotyped combinations, and an artistic player will not be content with these alone, but will naturally wish to combine other stops besides those given by the composition pedals, so as to obtain different colors for the background of his picture.

these without any change.[1] But even if the sadness of a Psalm, for instance, is entirely unrelieved, it is not necessary to play the accompaniments in this manner. Here is a great opportunity for the different *soft* stops on each manual to be used alternately; and charming and artistic variety may be obtained by combining them in different ways.

Swell pedal

The Swell pedal can be most helpful in obtaining variety, but its helpfulness is often abused. Beyond a certain point its use becomes painful, *i.e.*, when the right foot pumps it up and down during the whole service. This vicious habit needs instant correction. It is often forgotten that it is the *first* opening of the Swell shutters by the Swell pedal which makes the chief difference in the volume of sound. The Swell pedal should be so used as to open or close the shutters of the Swell box with a gradual movement; except, of course, for either a *sforzando* (*sfz*) or a sudden *forte*. In his anxiety to use it at every opportunity, the organist often opens it for about two notes, and then, when his foot is required for some pedal passage, releases it *suddenly*, a procedure causing unnecessary noise.[2] Rather than allow this to happen, he should leave it alone altogether, or wait until the music requires its use for a longer period.

Too much organ

In the majority of cases, too much organ power is used for accompanying purposes, especially in the Psalms. There is a valid excuse for this with untrained or uncertain singers, but with a choir of average attainments, a moderate amount of organ is all that is required, excepting only when some special point needs emphasising. The full organ is very rarely necessary in an ordinary service, and a noisy and turbulent accompaniment will only cause the choristers to shout. If a loud organ is required, let the *fortissimo* (*ff*)

[1] Organists are apt to acquire habits with regard to stop combinations, and to adhere rapidly to them. This is a misfortune to the regular worshippers in a Church, who have to suffer from their organist's lack of initiative.

[2] With a *balanced* Swell-pedal the "bang" caused by its sudden release would not occur.

be of short duration. With some organists, the full Swell seems to be the only form of *forte* they recognise, and it is used with reprehensible frequency. It is too often forgotten that the organ in the Church is there to *accompany* the voices, and not to make itself "felt" in an obtrusive manner.

Omission of pedals

One of the easiest and most effective ways of obtaining variety is to omit the pedals and play on the manuals alone. This resource is not sufficiently made use of, in spite of the fact that *senza* ped. is constantly impressed upon the attention of organists by the leading writers on this subject. The ceaseless boom of the pedals has a great attraction for the young player; but interminable pedalling, in any part of the service, makes the accompaniment sound heavy, and allows of little contrast. The cessation of the pedal tone is very refreshing to the listener, and, indeed, speaking generally, the necessity for restraint must ever be uppermost in the mind of the accompanist, for variety can often be obtained as effectually by its exercise as in any other way.

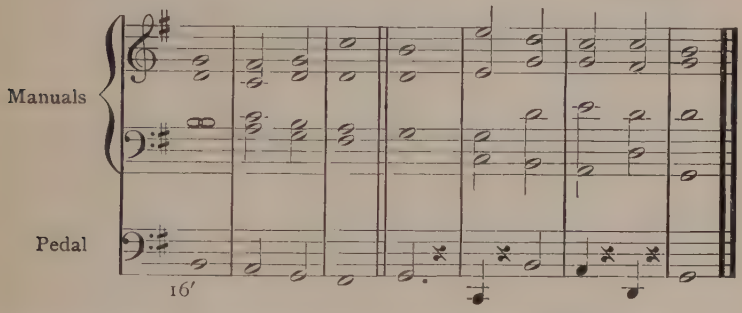
Re-entry of pedals

After some verses of "manuals only," a fine effect is quickly and easily achieved by the re-entry of the pedals. This means of variety can be employed with excellent results several times during the singing of a Psalm; for it must not be forgotten that the pedal part is heard with special distinctness, and is always a prominent feature. If pedals are added in the middle of a verse of a Psalm or hymn, the accompanist should always contrive to introduce them after a comma, or asterisk, or at some suitable break.

We cannot too strongly condemn the habit of playing the pedal part of a hymn or chant entirely with the left foot. Besides being totally destructive of a good *legato*, such a practice often necessitates the playing of the pedal part an octave lower than written, which results in a wearisome thickness and heaviness of tone. It should be remembered that even when the pedal part is played as written, the sounds are actually an octave lower in

pitch, as the pedal pipes are mostly of 16′ tone and the manuals chiefly of 8′; consequently, the effect is quite heavy enough without having recourse to the before-mentioned objectionable expedient. It is no exaggeration to say that the following example :—

65 BATTISHILL

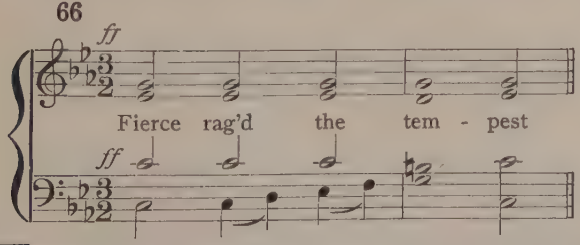


indicates what is constantly heard throughout a Psalm, when the organist plays with the left foot alone in this inartistic and reprehensible way.[1]

Word painting

The moment has now arrived for speaking, and speaking strongly, on the subject of musical "word painting." The accompaniment of the Psalms offers a tempting field for the display of eccentricities in this respect, although hymns come in for their share also. The hymn *No. 285, A. & M.*, "Fierce raged the tempest" (especially) suffers, chromatic passages upon the pedals being freely employed to depict the stormy deep. Thus, Example 66 :—

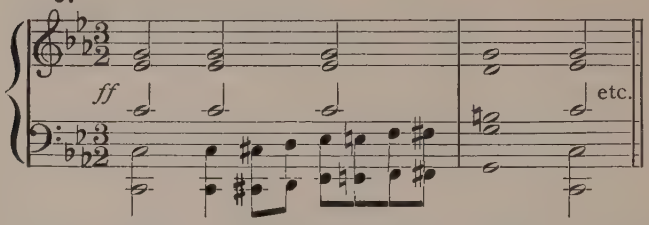
66



[1] It is regrettable to notice, on some organs, the worn-out condition of the lower part of the pedal board in contrast to that of the rest of it; proving at once that the bad habit prevails of pedalling with the left foot only, the other foot probably remaining a fixture on the Swell pedal.

is sometimes played as follows :—

67



This tune may be played fairly heavily, with perhaps the 16′ manual stops and also pedals ; but to interpolate chromatic passing-notes is utterly wrong from a musical, or indeed from *any*, point of view. But the mere mention of thunder, beasts or birds, is enough to excite the lively imagination of some organists ; and, as a consequence, the glorious imagery of the Psalms is frequently completely caricatured, and the words robbed of all their dignity. It should be remembered that attempts at realism are in atrociously bad taste in the accompaniment of a religious service. To stir the emotions devotionally, is splendid ; to distract the minds of people, in their worship, by strange and fanciful devices on the organ, is unpardonable. There is no need here to give any illustrations ; they are, alas, still plentiful in our Churches to-day !

A suitable arrangement of stops for the accompaniment of a short Psalm is here suggested :—

PSALM LXI

Prepare the following stops :—

Great — Clarabella 8′, Small Open Diapason 8′.

Swell — Open Diapason 8′, Lieblich Gedackt 8′, Soft Gamba 8′, and Oboe 8′.

Choir — Dulciana 8′, Lieblich 8′, Flute 4′.

Pedal — Bourdon 16′.

Couplers — Swell to pedal ; Swell to Choir.[1]

[1] This coupler should on no account be in constant use, preventing as it does the enjoyment of the special character of the Choir stops by themselves.

Play over the chant on the Swell, without Pedal.

Swell, with pedal.

Verse

1. *p* Hear my | crying . O | God:
give | ear | unto . my | prayer.

2. From the ends of the earth will I | call up-.-on |
Thee: when my | heart | is in | heaviness.

Choir, with 16′ Open Diapason added to Pedal.

3. *mf* O set me up upon the rock that is | higher . than | I: for Thou hast been my hope * and a strong tow-er for | me a- | -gainst the | enemy.

Choir, with some variation (for which refer to Chap. VI, Examples 42, 43, 44, 46, 47, 48, 49).

4. I will dwell in Thy tab-ern- | -acle . for | ever and my trust shall be un-der the | cover-ing | of Thy | wings.

Great, plain chords without pedal.

5. *mf* For Thou, O Lord, hast heard | my de- | sires: and hast given an heritage un-to | those that | fear Thy | Name.

Great, with variation and pedal coupled.

6. Thou shalt grant the King a | long | life: that his years may endure through-out | all | gener- | -a-tions.

Swell, with stops added and parts inverted, without pedal.

7. He shall dwell be-fore | God for | ever: O prepare Thy loving mercy and faith-ful-ness * | that they | may pre- | -serve him.

Choir, with increased or full Swell and pedal.

8. *Full, f* So will I alway sing praise | unto: Thy | Name: that I may | daily . per- | -form my | vows.

Great, with 4′ stops added and coupled to Swell.

Gloria Patri.

CHAPTER VIII

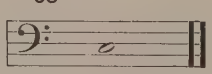
ACCOMPANIMENT OF RESPONSES, AND MONOTONE

Responses

THERE are two kinds of responses in use, the Ferial and the Festal (Tallis). The former should be sung unaccompanied, if the choir can be trusted to sing them without help; but there are two conditions under which an accompaniment may be rendered necessary; (1st), where the choir is unable thus to sing alone, and (2nd), where the officiating minister is incapable of pitching a note and intoning his part, so as to give a lead to the singers.

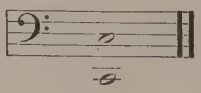
Up to the first versicle the Church service is usually unaccompanied, so that the starting point for the accompanist is at the moment where he has to give the note for the priest to sing "O Lord, open Thou our lips." For this purpose the note required is :—

68



or it may be C sharp or D, if the responses are to be transposed for the benefit of either the choir or the priest. We would suggest that, at this point, whatever be the note given, it should be sounded softly, just loud enough for its purpose, and not be strident and hard in tone, drawing attention to itself in a manner as unpleasant as it is inappropriate. The distance, too, between the clergyman and the organ must be taken into consideration. A few 8′ stops of medium strength, on the Swell organ, will be enough, and an octave —

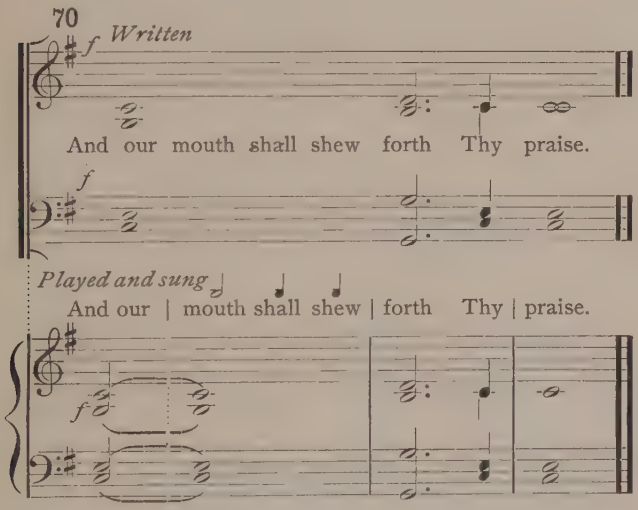
69



will sound richer than a single note. If the occasion is a festival, and Tallis's responses are used, a somewhat louder note is advisable.

Accompanying Ferial responses

Let us suppose that it is necessary for the organist to accompany the Ferial responses. It is wiser, in that case, to have them pointed and practised exactly like a Psalm (see Chapter V); indeed, in the interest of the singers, it would be better always to adopt this course, because there can then be no excuse for a misunderstanding between voices and organ, or among the voices themselves. We hope that the first response, given below, will be sufficient as a guide for the rest:—



Other responses are scattered throughout the Prayer Book in the various services, and, if pointed in this way, they will cause little trouble to the accompanist. This pointing should prevent those ragged performances which are so often heard in the small details of the service.

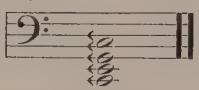
Festal responses

Festal responses are used on Christmas Day, at Eastertide, Whitsuntide, and Ascensiontide, on Trinity Sunday, on Saints' days, and on various special occasions, and are always accompanied.

In addition to the note given before the first versicle, already alluded to, there are others to be played before the voices take up some of the responses in the Festal version. Whenever these occur it will be necessary to play them *decisively*, and then the attack by the voices will not suffer, as it does in the case of an undecided opening note on the organ.

Some accompanists are not content with the single note, as printed in the copy, but amplify it into a chord, thus: —

71



The effect of this is so unmusical and unsatisfactory that it should be most carefully avoided.

Difference between Ferial and Festal

One important difference, which must be noticed between Ferial and Festal responses, occurs in the so-called Lesser Litany, which comes immediately after the Creed, beginning with the words: "The Lord be with you"; *Answer:* "And with thy spirit"— which, by the way, should always be sung *piano*. In the Ferial responses, after the words: "Let us pray," the priest alone sings the first versicle, "Lord, have mercy upon us," whereas, in the Festal (Tallis), the choir takes his place in this. The accompanist must be on the alert, and play the first chord crisply, to save the minister from falling into any error arising from possible confusion of the two versions.

With regard to the response: "Because there is none other that fighteth for us, but only Thou, O God,[1]" it is of the highest importance to bear in mind the meaning of the words. The first portion sets forth the weakness of man, the second the strength

[1] This response occurs only in the service of the English Church. — Editor.

of God; hence, it is usual to begin softly and to increase the volume of tone to *forte* at the words, "but only Thou, O God."

It is needless to dwell further on the subject of responses, except to say that, in this one, "And take not Thy Holy Spirit from us" (which is usually sung more slowly and softly than the other responses), no pause for breath should be made after the word "Holy." This is too often done, but it should be unnecessary to point out that it entirely spoils the phrasing and sense. The correct breathing-place is, of course, after the word "Spirit."

Litany

It is far better to sing the Litany without any organ, but where this is impossible, a soft accompaniment of the responses is the most devotional. The directions in the copy ought to be minutely followed, and care is required at the very first words: "O God the Father, of heaven, etc." The comma after "Father," which is often ignored, should, on the contrary, be carefully noted.

Apostles' Creed and Lord's Prayer

We must now consider rather more at length, the subject of an accompaniment to a monotone. The Apostles' Creed and the Lord's Prayer are so often recited to an accompaniment that a few general remarks on this matter may not be out of place here. In this part of the service an organist cannot fail to show his natural taste, and the spirit which actuates his work. His understanding of the words, or the reverse, will at once be perceptible, and, if the spirit of devotion has passed him by, his accompaniment will be clear evidence of the fact, and, as a consequence, the general tone of the service will suffer.

As a rule, he will not be able to rely on a "setting" to guide him, and will, therefore, be dependent on his own improvised ideas: these should be musical and well developed, without being elaborate, and in them his individuality, if he has any, is quickly seen.

One is often treated to a senseless meander of chords, with little harmonic connection, containing few—if any—definite, musical ideas. For this there is no excuse. If the accompanist

finds difficulty — as many do — in extemporising, let him take the trouble either to write something out beforehand, or to use a setting composed by some experienced musician. As every organist is obliged to accompany these parts of the service, it had better be done *well* rather than ill, and when something really artistic is achieved, it becomes not only a pleasure to the musical listener, but also a distinct aid to devotion. The whole matter merely resolves itself into the question of taking a little trouble.

Meandering

The primary point in extemporising an accompaniment, such as we are considering, is to find a musical idea which will suggest passages for sequential and imitational treatment, and, above all, to develop the whole on some structural plan.

Design

The form in such music will be more or less free, but there must be at least some attempt at design, which will stifle that tendency to aimless wandering over the keyboard, which is so prevalent. The accompaniment that contains ideas worked out with definite intention, will be incomparably more interesting as music; and here may we say how necessary it is, in our opinion, that, in such a connection, the general character of the accompaniment should be broadly diatonic, as most conducive to the dignity and repose so eminently desirable; anything aggressive, or overloaded with ornament and effeminate chromaticism, must be condemned.

A soft accompaniment, as well as a simple one, will be the most in keeping with the words, and, therefore, in the best taste; and if the choristers are made to recite softly, with what is known as the "head register" of the voice, and to listen to the organ, the difference in pitch between voices and organ (which is only too common) will not arise. Given these other requirements, a soft accompaniment will go a long way toward curing bad intonation.

Soft accompaniment

In the Creed, an organist must never, on any account, attempt realism. To accompany the words, "He ascended into

heaven," by playing an ascending scale, is in execrable taste, and even brings the mental equipment of the player into contempt. But, after subdued harmonies for "and was made man . . . dead, and buried," brighter music would be suitable and expressive for the climax: "He ascended into heaven."

Faulty realism

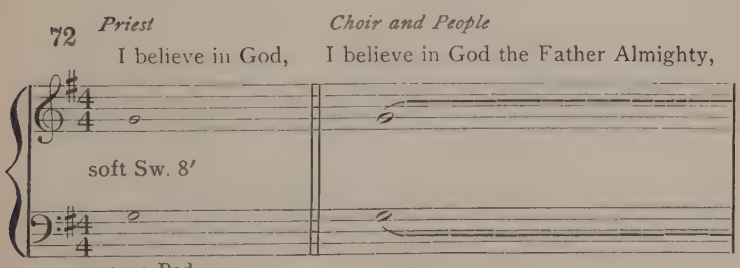
The sentences in the Creed are of varying length, and the accompanist must realise this, and spread out his musical phrases to fit in with the words; but the whole must be kept quietly moving, and never sound halting simply because one sentence happens to be a trifle longer than another.

The method of beginning the Creed and Lord's Prayer varies in different Churches. The usual practice is for the priest to intone the words: "I believe in God," and "Our Father," the choir then taking up these words and the organist beginning the accompaniment at the same moment.

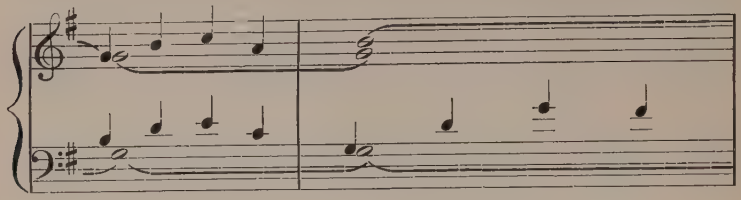
Manner of beginning

Of course there are various ways of accompanying the Creeds, and, probably, no two players will do it in exactly the same manner. It may, however, be desirable here to insert a harmonisation of the Apostles' Creed (I) and Lord's Prayer (I) which, we hope, will be useful to the student and suggest ideas to him when constructing his own.

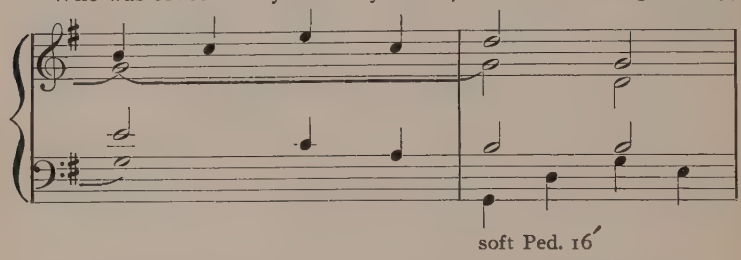
THE APOSTLES' CREED (I)



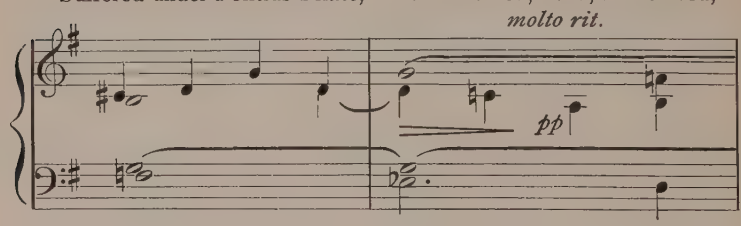
Maker of heaven and earth: And in Jesus Christ His only Son our Lord,



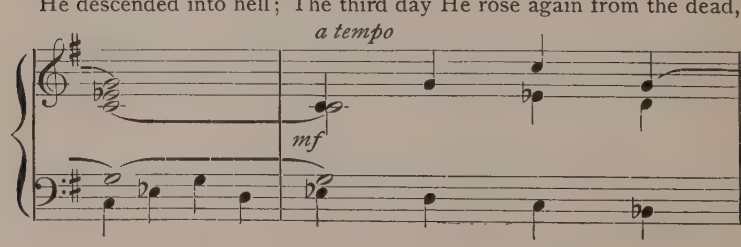
Who was conceived by the Holy Ghost, Born of the Virgin Mary,



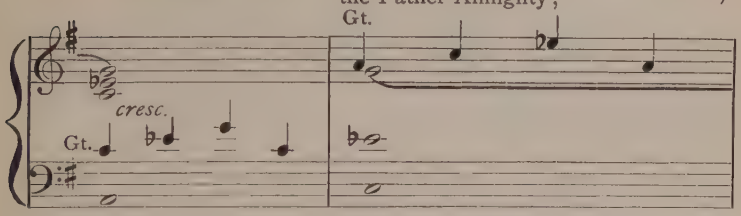
Suffered under Pontius Pilate, Was crucified, dead, and buried,



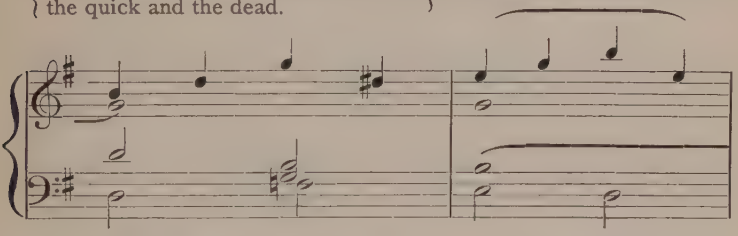
He descended into hell; The third day He rose again from the dead,



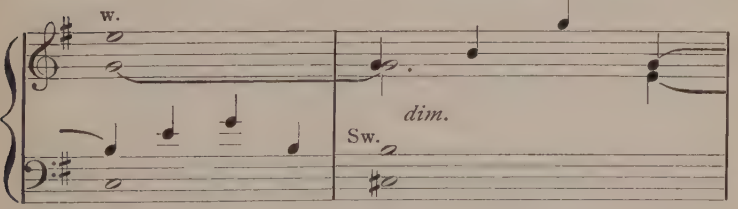
He ascended into heaven, { And sitteth on the right hand of God the Father Almighty; }



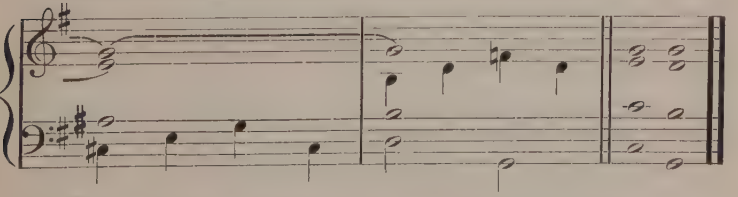
{ From thence He shall come to judge the quick and the dead. } I believe in the Holy Ghost;



The Holy Catholic Church; The Communion of Saints; The forgiveness of sins,



The resurrection of the body, And the life everlasting.[1] A - men.

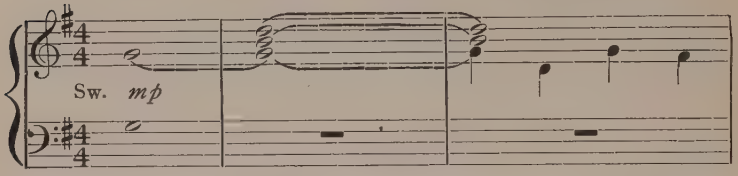


[1] A slight pause of about one extra beat. See footnote to the Lord's Prayer (I)

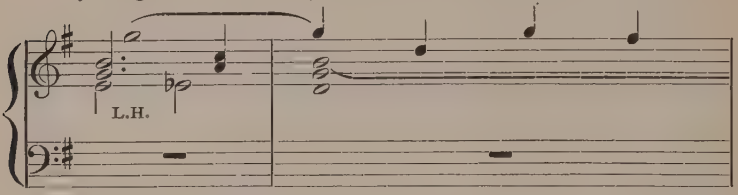
THE LORD'S PRAYER (I)

73

Our Father, Who art in heaven, Hallowed be Thy Name.

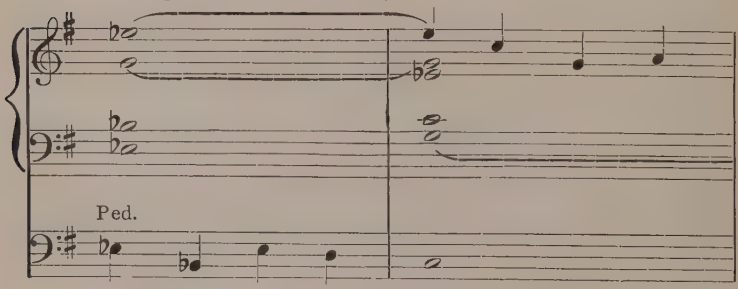


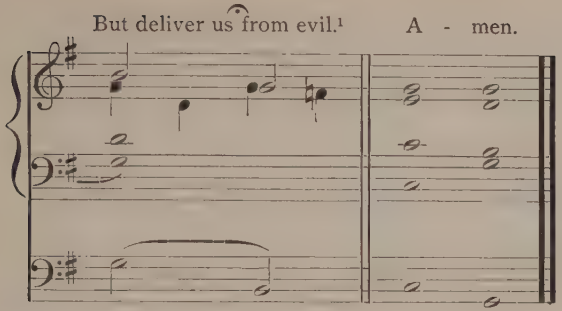
Thy Kingdom come. Thy will be done on earth, as it is in heaven.



Give us this day our daily bread. And forgive us our trespasses,

As we forgive those who trespass against us. | And lead us not into temptation;



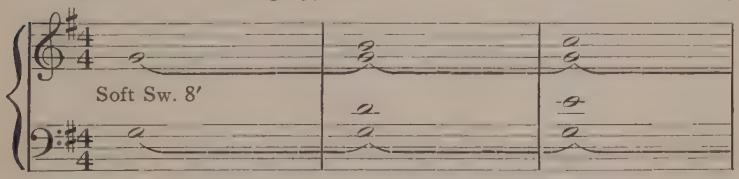


Very simple accompaniment

As the chief object of an accompaniment to the Creed and Lord's Prayer is to prevent the choir from falling in pitch, it has been thought advisable to give also a scheme of *very* simple chords, and only one chord for each phrase, for use with untrained or inexperienced singers. In this case it must be borne in mind, that if the highest note of the chord is other than the one on which the choir is monotoning, it should, in general, be consonant with it, as being more helpful to the voices.

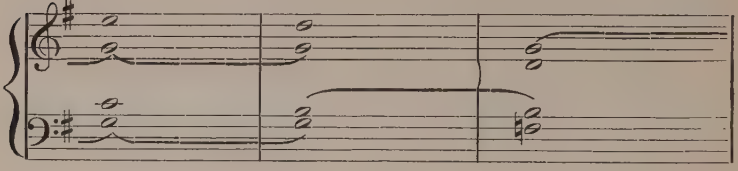
THE APOSTLES' CREED (II)

74

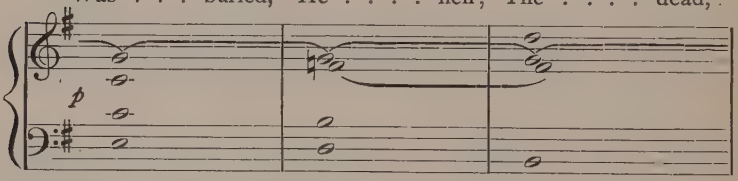


[1] Where either this ending of the Lord's Prayer is used (as is customary in the English Church), omitting the closing words: "For Thine is the kingdom, and the power, and the glory, for ever and ever," or where the latter sentence is retained (as it is in the services of the Protestant Episcopal Church of America), it is desirable, in either instance, to make a slight pause, about the value of one extra beat, upon the last word ("evil") or the final syllable of the word "ever." This as a means of ensuring that the *Amen* shall be begun simultaneously by voices and organ. — Editor.

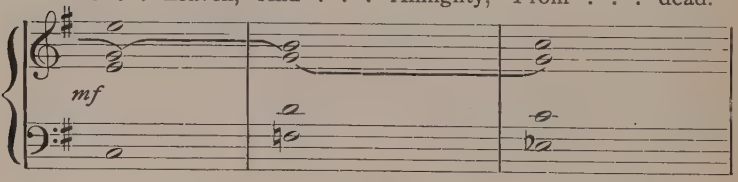
Who . . Ghost, Born . . . Mary, Suffered . . . Pilate,



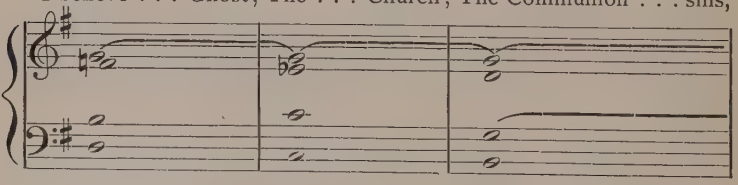
Was . . . buried, He . . . . hell; The . . . . dead,



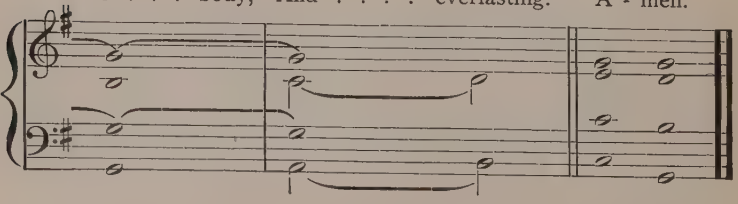
He . . heaven, And . . . Almighty; From . . . dead.



I believe . . . Ghost; The . . . Church; The Communion . . . sins,

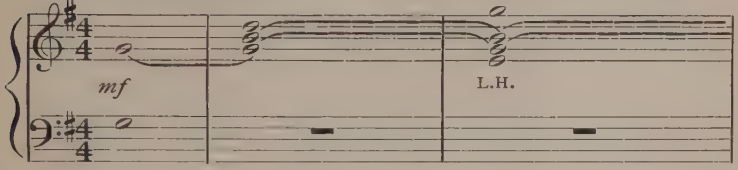


The . . . body, And . . . . everlasting. A - men.

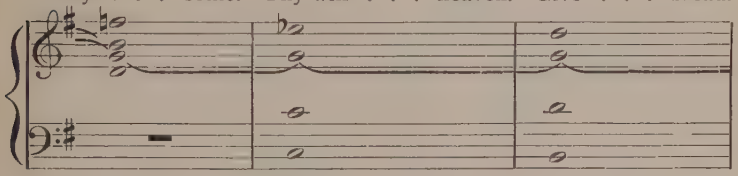


75 **THE LORD'S PRAYER (II)**

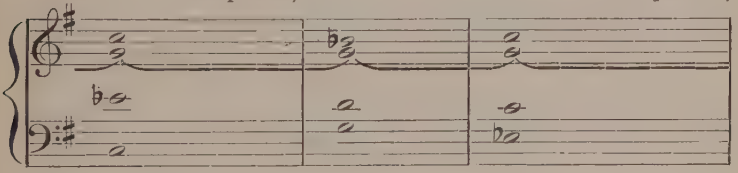
Our Father, Who . . . heaven, Hallowed . . . Name.



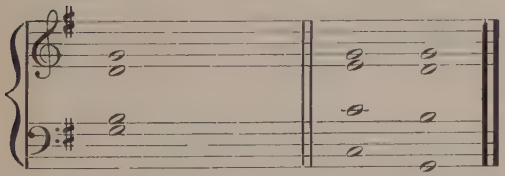
Thy . . . come. Thy will . . . heaven. Give . . . bread.



And . . . trespasses, As . . . us. And . . . temptation;



But . . . . evil. A - men.



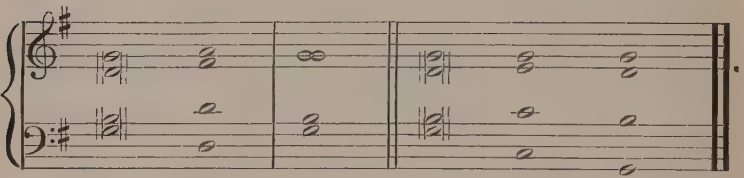
The Nicene Creed does not call for any further comment, as the hints given above for the shorter Creed will apply equally to it. In a Choral Communion service the words of this Creed will be sung to a setting which will be referred to in Chapter X.

Nicene Creed

Athanasian Creed

The Athanasian Creed is sung (in the service of the English Church only) on thirteen days in the year (see Prayer Book). It is a definition of doctrine rather than a Creed, and, on account of its length, it is more effective when sung to a musical setting than to an accompanied monotone. Here, again, anything like dramatic illustration is quite as much out of place as in either of the other Creeds. The melody of the following chant is sometimes used for it, but carefully prepared variation in the harmonies will be needed to prevent their becoming monotonous: —

76



CHAPTER IX

ACCOMPANIMENT OF ANTHEMS AND SETTINGS OF THE CANTICLES

THE accompaniment of Anthems and settings of the Canticles is much easier to deal with than that of Psalms and Hymns.

Anthems and set services

Fewer hints are necessary because the accompaniment, in the case of, at least, modern works, is always written out with full directions, and, therefore, much less is left to the taste and discretion of the organist. His work will fall naturally into two divisions,

Ancient and modern works

and will necessitate the study of both ancient and modern music. Up to and including the period of Handel and Bach—roughly speaking, the earlier half of the 18th century—a figured bass was usually given for the organ part, and the player had only these figures to guide him in filling up the harmonies, so that a knowledge of harmony was a *sine quâ non*. Nowadays, for the most part, the best services and anthems of the older school have been edited, and the accompaniments are printed in full, so that the player has merely to follow the directions conscientiously. The figured basses are still to be found in old books and MSS. in cathedrals, but it is probable that the average Church organist will rarely meet with these.

A point, however, that every organist has to reckon with is that, as Church authorities do not—as a rule—adhere to one

Different styles

composer, or even to one musical period, in the music chosen for any particular service, he must be able to pass in thought, without hesitation, from one style to another. In such cases, it is the possession of all-round musicianship, and some historical knowledge, which will enable him to accompany in a manner appropriate to the work with

which he is concerned—whether ancient or modern. In connection with this, organists need to be reminded that any attempt to modernize works of an early period is likely to be of disastrous effect, and is certainly in the worst taste.

It is worth while here to say, in passing, that a work is not necessarily good, simply because it is old; the store, however, of really fine English Church music is great, and works by Gibbons, Blow, Purcell, Boyce, and others, still live and hold their own.

Music of different periods

In a musical service, an accompanist has always the chance of interpreting the characteristics of the different periods; and these he will have to study in order to do them justice. The old diatonic school is far removed in style from many latter-day effusions. Wesley, Walmisley, Attwood, Goss, Smart, and some others of the more modern school, while advancing with the times, have kept up the best traditions of Church music, and it will be wise always to encourage the use of their works. But those modern productions—so common, alas, to-day!—that are overloaded with gushing sentimentality, should be eliminated at every opportunity.[1]

Rests in the accompaniment

In much old music rests may be seen before a lead in the voices or in the accompaniment. With the object of helping the voices to a good attack, these rests were filled up by old-fashioned players with either a note or a chord on the organ. There is no justification for this save that of custom, unless it be introduced to accentuate the rhythmic feeling, especially in a building full of echo, and when the organ and singers are far apart; but, generally speaking, these notes or chords can well be dispensed with. In a service like Walmisley in D minor, such preliminary notes for the organ are sometimes printed, and in that case, should, of course, be played; but where there is a rest instead, it should be

[1] "It was our plain duty to see that the music offered in Divine Service was not allowed to fall below the highest level of reverence and majesty to which the great composers of our English Church has raised it." — Dr. W. H. Hadow.

adhered to, for the effect is often spoiled when a note or chord is substituted in its place.

Staccato

As a rule, the old Church music should be accompanied in a *legato* style: *staccato* is seldom required, and any form of "choppy" accompaniment is decidedly bad. The *mezzo-staccato* is very useful however (see Chapter II) and often arouses the expectation of the vocalists for their entry, as in the following examples:—

Staccato chords with a sustained pedal can be used so as to accentuate the time and rhythm, and will be found to give clearness of definition in case of vocal unsteadiness.

When the organ has *staccato* chords against vocal passages, the effect will be deplorable if the chords are not played with precision and exactly on the beat. Unless this is done the singers will have difficulty in keeping strict time. A good illustration is provided in the opening of the chorus, "Ye nations" (Lobgesang):—

79

If, on the other hand, there are sustained harmonies or held chords on the organ, while the voices have moving parts, the singers must be taught to rely entirely upon themselves for strict time and to take up their notes boldly. In the following example it will be seen that the voices obtain no help from the organ, except in the matter of pitch: —

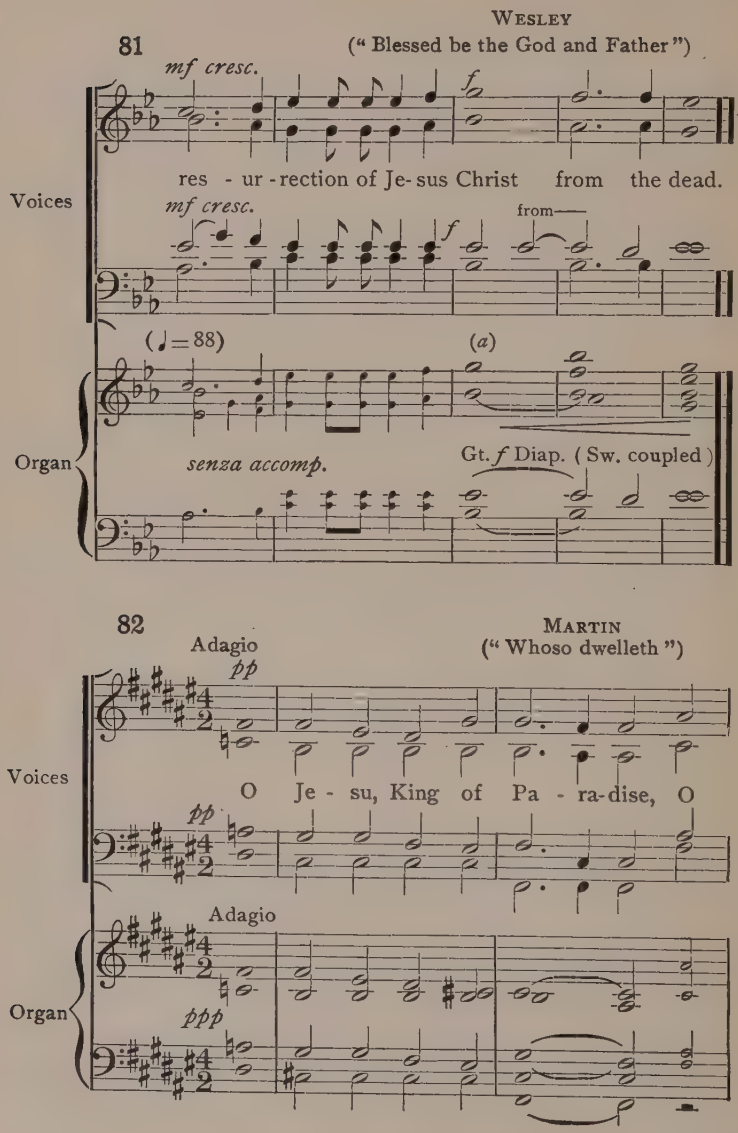
Sustained chords

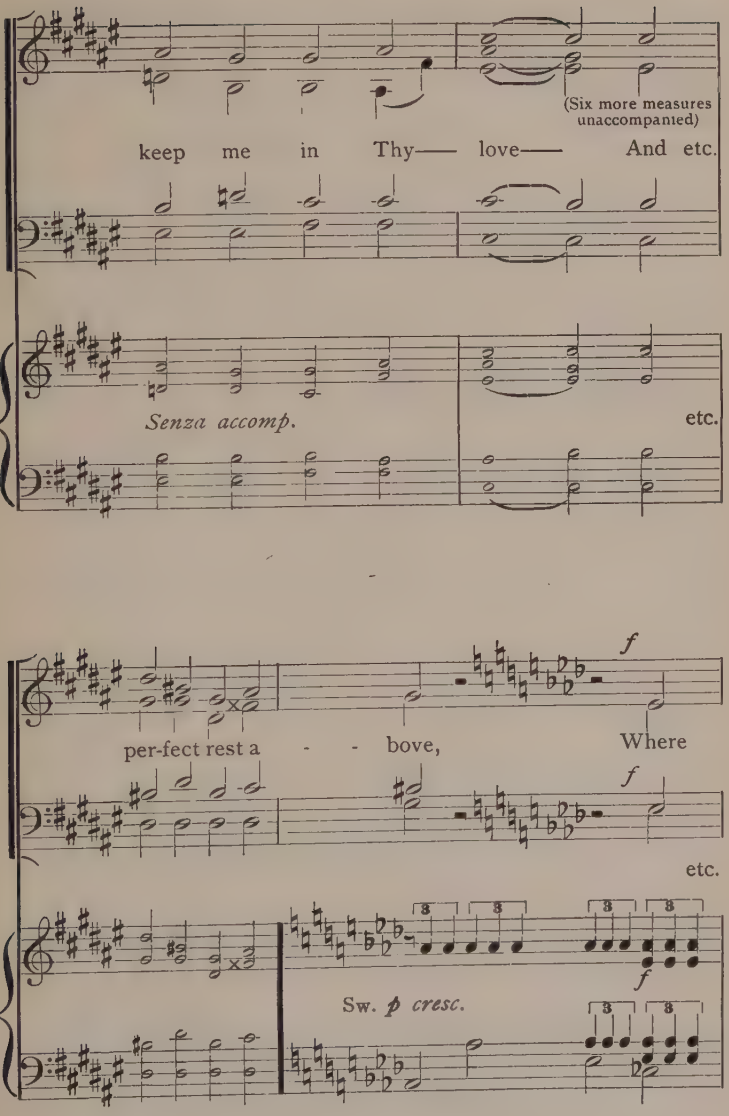
Unaccompanied passages

Where there is a reliable choir, unaccompanied passages are a welcome relief, and may, with advantage, be more frequently allowed. Most of us know the beautiful unaccompanied opening of the anthem quoted in Examples 80 and 81. There are sixteen bars for voices alone, and the entry of the organ is shown in the following extract. If the voices maintain the pitch, and the organ enters crisply at (*a*), an exquisite *ensemble* should result. (See Example 81.)

Ascertaining the pitch

While a long passage is being sung without organ, it may be necessary for the organist just to touch a note, on a very soft stop, to ascertain if the pitch has fallen. If he finds that the voices are flattening, it will be wise to begin at once to help the choir by playing, very softly, the voice parts with them; for it is painful in the extreme to hear the organ enter when the choir has flattened perceptibly. This is apt to occur in such an anthem as in Example 83.


81
WESLEY
("Blessed be the God and Father")
mf cresc.
f
res - ur - rection of Je- sus Christ from the dead.
Voices
mf cresc.
f
from—
(♩=88)
(a)
Organ
senza accomp.
Gt. f Diap. (Sw. coupled)
82
Adagio
MARTIN
("Whoso dwelleth")
pp
Voices
O Je - su, King of Pa - ra-dise, O
pp
Adagio
Organ
ppp


(Six more measures unaccompanied)
keep me in Thy— love— And etc.
Senza accomp.
etc.
f
per-fect rest a - - bove, Where
f
etc.
Sw. p cresc.
f

It is obvious from this example how careful the organist must be to make sure that organ and choir are in agreement as to pitch, so that the re-entry of the organ part shall not produce a discordant effect.

Registration

The choice of stops is sometimes left to the player, but in many works ample directions are given. As composers are not always careful in their suggestions of registration, some observations must here be made. We see such marks as: Full swell; Full to mixtures; Full organ; Great coupled to Full swell; Add Full reeds, etc., scattered throughout anthems and services, and it is evident that the composer has not given the matter much thought, or else that his registration has been evolved with a small chamber organ in his mind. Under these circumstances the organist must use his own judgment, for if on most Church organs such directions were carried out to the letter, the voices would assuredly be completely drowned. On the other hand, the directions for stop-use by Wesley in "Blessed be the God and Father," should be carefully adhered to, as they constitute a model of what such things should be.

As an organist will probably prefer to be guided by his own taste with regard to stop combinations, he will not be satisfied to limit his effects merely to those changes made possible by the use of the composition pedals, and his hand will, therefore, often be required to put in, or draw out, one or more stops. If one hand is taken from the keys for this purpose, the feet and the other hand must manage to keep the accompaniment complete, as was mentioned and shown in Chapter VII. Rests in the accompaniment should always be taken full advantage of; but no stop changing should be indulged in which might embarrass the singers; they should always feel free and unfettered, and the accompanist must be on the alert to support them if needed.

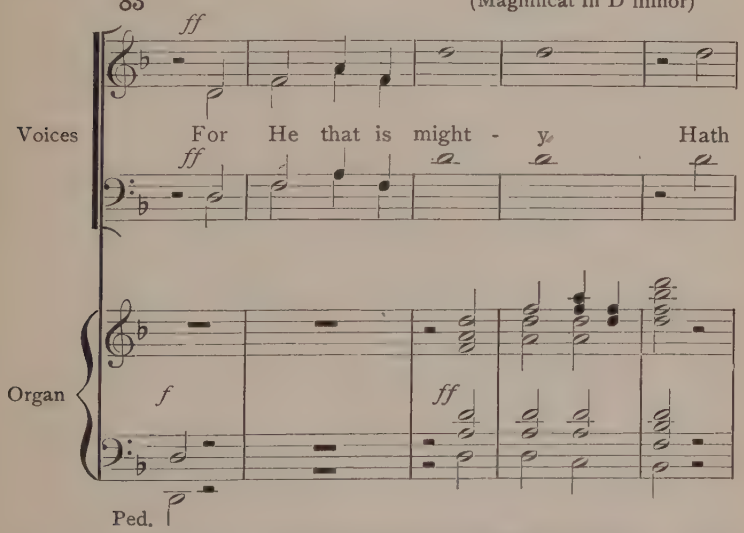
In a general way, as we have said, the organ part must be subservient to the voices, and *accompany* in the literal sense, letting them sound to full advantage, and never overpowering or obscur-

ing their efforts. Nevertheless, there are points in the service when the organ has, so to speak, its chance; and at these times it is within its rights in asserting itself. This is, of course, the case in those parts marked "organ only"; but we are here thinking rather of the broad, unison, vocal passages, which occur from time to time in many compositions. An excellent example, familiar to all, will be found in the middle portion of the Te Deum in F, by Smart. There is also no reason why prominence should not be given to the short organ interludes which overlap the voices, such as the following:—

Organ accompaniment to unison passages

83

WALMISLEY
(Magnificat in D minor)



It is difficult to lay down laws as to expression marks. In the old Church music, the only words used for many years were "soft" and "loud." In modern works, composers are more particular, and give fuller directions, although they differ very much in matters of detail. But as, in the progress of our Art, a more expressive style

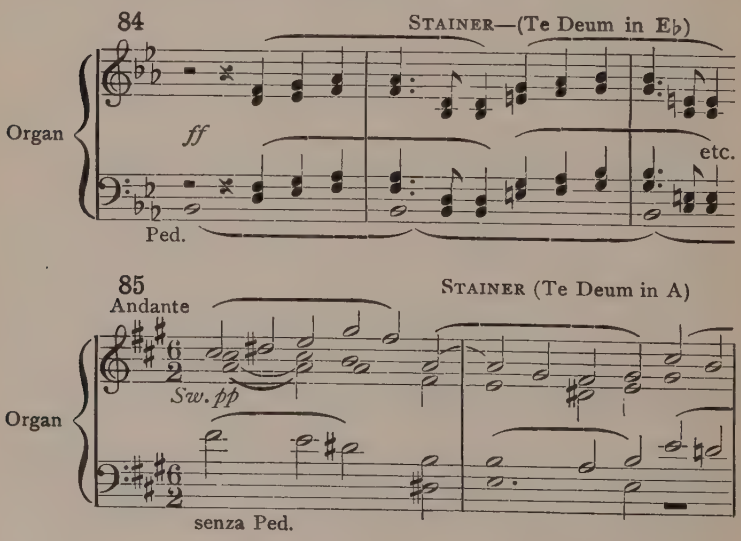
Expression marks

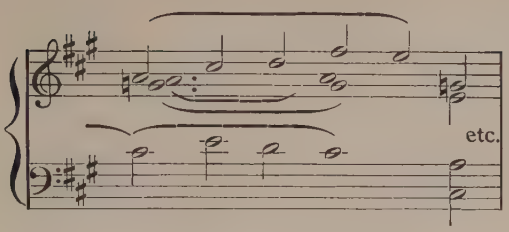
is now demanded, we often find expression marks almost *ad nauseam*, as has been already observed in Chapter IV on hymns. Here, as elsewhere, the organist must exercise his good taste and be careful not to exaggerate. He will find that such marks never need be emphasised with the strong emotional intensity so dear to the heart of a certain school of sentimental players.

Phrasing

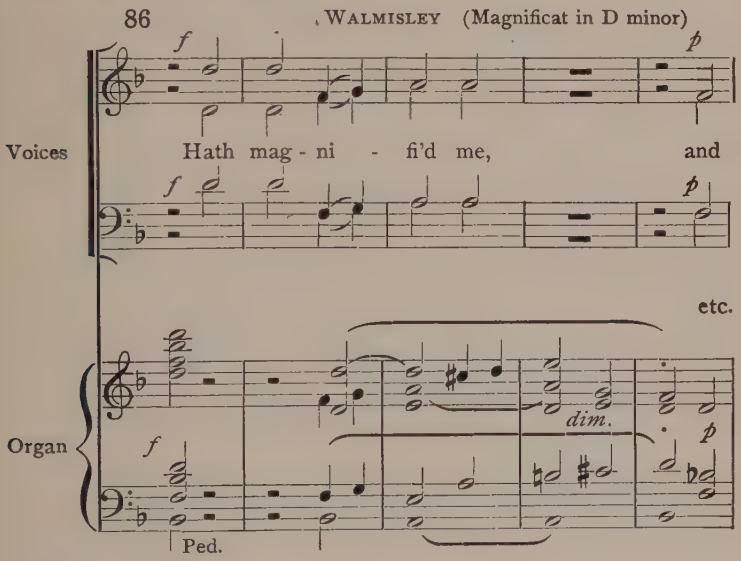
A word must be added upon phrasing, the neglect of which is a sure sign of defective musicianship. Good phrasing should, on no account, be absent from any performance, for it imparts meaning and sense to the music, and there is as great a deficiency in music where it is not heeded, as there would be in reading if no attention were paid to the punctuation. Its constant study and proper observance cannot be too strongly insisted upon, especially with the organist; and young players are warned not to mistake *legato* marks for phrasing marks. It is unfortunate that the slur is used to indicate both, but no musical person ought to confuse the two things.

We will now give two examples of phrasing:—





When an organ passage ends on an accent, just before the voices take up their lead, it is well to phrase it as shown below:—



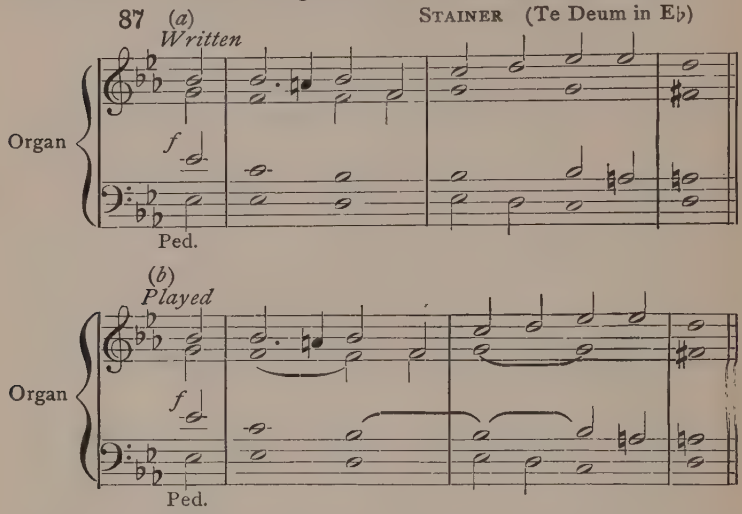
This will help the voices to make their attack.

Tied notes

As regards tied notes, composers very often leave their treatment to the discretion of the player. Many instances could be given of repeated notes in the music which are always played — or should be played — in organ accompaniments as tied notes, to form a good *legato*. We have

heard this done when composers have been accompanying their own works. The following example will make this clearer:—[1]

87 (*a*) *Written* STAINER (Te Deum in E♭)



We cannot conclude this chapter better than by strongly advising the student to make himself acquainted with as much music of all kinds as possible, and to take every opportunity of attending good concerts; they will be more educational and helpful in giving him ideas than anything else. Orchestral concerts are unsurpassed in this respect; he will there learn much about phrasing, good attack and finish, as well as about tone-color; and while listening to the interpretations of great players, he will almost unconsciously imbibe the spirit of the masterpieces that are performed, by which means his work, in every department, will be influenced for good.

Attending good concerts

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[1] What was said under the head of "Tied notes" in Chapter III will be equally applicable here. It will be found that it is not necessary to sustain or tie over all repeated notes; on the contrary, due regard must always be given to phrasing and rhythm. Notice that the B flats and E flats in the first two chords in Example 87(*b*) are repeated; this will give a better effect than if the B flat in the treble and the E flat in the bass were tied, for the reason that it is well to emphasise the strong beat of the bar.

CHAPTER X

CHORAL COMMUNION SERVICE

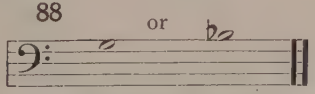
Choral Communion Service

It will probably be helpful to the student if we briefly discuss the Communion Service by itself, although of course much that has been said in the previous chapters will apply equally here. We do not propose to consider the music of the Masses of Mozart, Haydn, Schubert, etc., (which are often adapted for use in the English Church), for these are scored for the orchestra, and require orchestral accompaniment to do them justice, even if the desirability of their use in our service is granted.

As has already been observed, the Church organist needs to be in the proper frame of mind for all his work; but this is doubly true in the case of such a solemn service as that of Holy Communion, where any sign of irreverence would be an outrage.

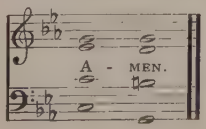
This service usually begins with either a hymn or a short vocal piece known as the Introit. After that has been sung, a very soft note is given to the celebrant for intoning "Our Father." This Lord's Prayer, with the *Amen* that closes it, is intoned by the priest alone. The note given on the organ should be one that will accord with the key of the music which follows; if the key is G or F this is easy enough, but should it be E flat, that note might be too low, and then either G or B flat, viz.:

Introit



according to the intoner's compass, would be better.[1]

[1] If a service is in the key of E flat, these chords—



may be used for the *Amens* in those cases where the note E flat is regarded as too low and G is preferred for monotoning.

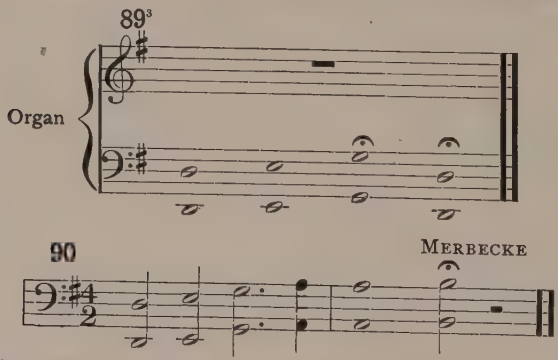
Kyrie

The Kyrie is the next point to be considered. To avoid monotony, some of the responses may be sung by men only, others by boys only, while an occasional response unaccompanied affords another form of variety.

Then follow the Collects, Epistle and Gospel. After the Gospel is given out, the words: "Glory be to Thee, O Lord," are sung; and at the end of the Gospel: "Praise be to Thee, O Christ."[1]

Nicene Creed

The Nicene Creed is then sung by the choir. One of the following openings is played very firmly on the organ in octaves, and then, in most cases, the opening words are intoned by the celebrant.[2] Special care and a truly devotional style of accompaniment will be needed for the sentences relating to the Incarnation and the Crucifixion.



The Creed being ended, there follow one or more Offertory Sentences (sometimes sung), a hymn being usually added if

[1] In 1549 only the doxology, "Glory be to Thee, O Lord," which is of great antiquity, was ordered. The Rubric ordering it was dropped in 1552, but the practice has almost universally remained; and to it is frequently added a corresponding doxology at the close of the Gospel: "Thanks be to Thee, O Lord, for this Thy glorious Gospel"—(Teacher's Prayer Book.—BARRY.)

[2] The Rubric in the Prayer Book of 1549 says: "After the Gospel ended, the Priest shall begin, *I believe in One God.* The Clerks shall sing the rest."

[3] It may be necessary to transpose these notes, in order to suit the key of the Communion Service.

they are said; and after the alms have been presented, the server carries the Elements to the celebrant. Should the Offertory sentences and hymn be concluded before these acts are completed, the organist must continue playing, quietly, reverently and unobtrusively, until the celebrant is ready to begin the prayer for the Church Militant. For this it may be necessary to give another soft note on the organ, or, better still, to end his playing on the required note.

End of Ante-Communion Service

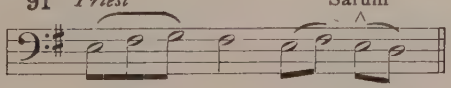
This prayer marks the conclusion of the Ante-Communion Service, as it is called, and at this point the Communion Service proper begins.

The Exhortations, nowadays, are usually omitted, and the celebrant goes straight from the prayer for the Church Militant to the Invitation: "Ye that do truly," etc. The "General Confession" is then either recited in the natural speaking voice, or monotoned on a low note; so, again, a soft organ note is required for the Absolution, at the end of which the *Amen* is played.

Comfortable Words and Sursum-Corda

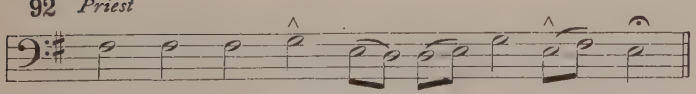
If the celebrant is a singer, the "Comfortable Words" which now follow, are sometimes inflected, but they are rarely accompanied.[1] Next follows the Sursum Corda, the opening sentences being sung by the priest to the following Gregorian tones:—

91 *Priest* "Sarum"



Lift —— up your hearts,

92 *Priest*

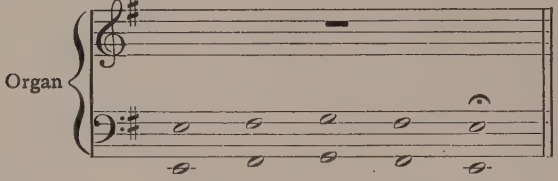


Let us give thanks un - to— our Lord God.

[1] If such an accompaniment is required, we would advise the reader to obtain the setting by Stainer, published by Novello & Co.

—the first being preceded by the following opening notes on the organ :—

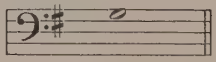
93



These plainsong openings should, strictly speaking, be followed by plainsong responses in unison ; and we suggest that, where a modern setting is used, a single note is far more appropriate for the priest's part—

94

Priest



The mixture of styles, resulting from the combining of the archaic with the modern, involves an incongruity which can never be considered artistic.

Proper Prefaces and Ter Sanctus

On each of the great festivals a Proper Preface is introduced before the Sanctus, and is either read or inflected by the celebrant. After the words : " Praising Thee and saying," the organ and choir must be ready to take up the Ter Sanctus. The thrice recited " Holy," ascribed to each Person of the Blessed Trinity, should be most reverently sung and accompanied, the music working up to a climax at the words "Glory be to Thee, O Lord Most High."

Benedictus

The Benedictus (which is sometimes omitted in choral celebrations) appears in the Prayer Book of 1549 as the concluding part of the Sanctus, and, when used in our service at the present day, it should follow immediately upon that.[1] This ended, the " Prayer of Humble Access " and the Prayer of Consecration are said, the *Amens* to

[1] The Benedictus is sometimes sung after the "Prayer of Humble Access."

both being sung, the latter — that to the Prayer of Consecration — very often to the setting by Stainer, known as the "Sevenfold Amen."

Agnus Dei

Following on this, the Agnus Dei is added in some Churches, and sung during the time that the celebrant is receiving the Elements. This is in accordance with the Rubric of the 1549 Prayer Book.

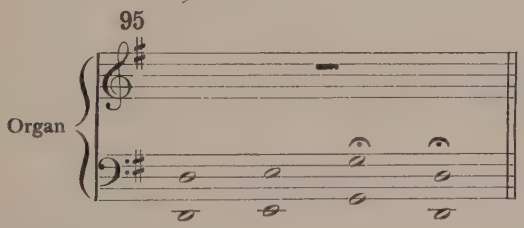
While the members of the congregation are communicating, it is usual for the organ to be played quite softly,[1] or for a suitable hymn to be sung *pianissimo* by the choir, kneeling.

Post-Communion

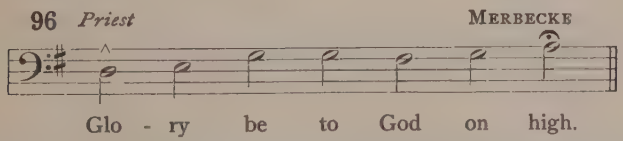
When all have communicated, the part of the service known as the Post-Communion Office begins with the Lord's Prayer in its complete form, monotoned to a soft accompaniment.

Gloria in Excelsis

After another prayer the Gloria in Excelsis follows, the organ playing the opening notes thus :—



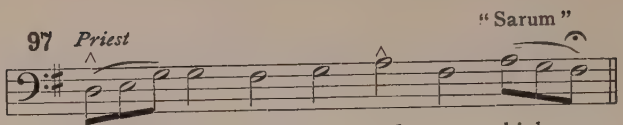
for the celebrant to sing either :—



according to Merbecke, or the following plainsong according to the "Sarum Use": —

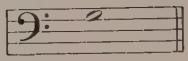
[1] See footnote, Chapter XI, p. 118.

97 *Priest* "Sarum"



or the organ sounding one note :—

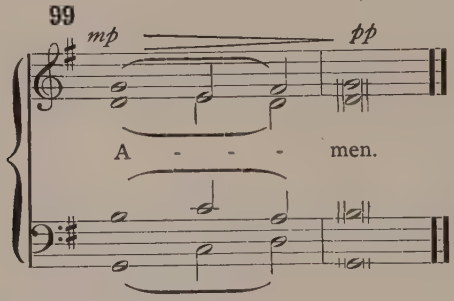
98



for the celebrant to intone the words "Glory be to God on high." Then the choir takes up the Gloria in Excelsis.[1]

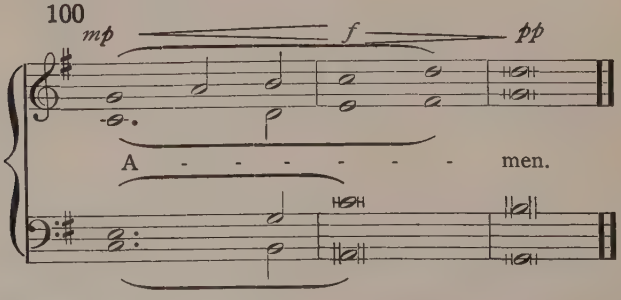
The service concludes with the Blessing, pronounced by the celebrant, to which the *Amen* is sung by the choir — frequently the following :—

99



or that which is known as the "Dresden Amen": —

100



[1] The Rubric in the Prayer Book of 1549 says : "Then the Priest standing at God's Board, shall begin : '*Glory be to God on high.*' The Clerks—'*And on earth peace.*' "

Very soft improvising is generally required during the Ablutions; sometimes a short hymn is sung, kneeling, and very softly. The service is now at an end, but in many churches the Nunc Dimittis is chanted as the choir leaves the chancel for the vestry.

There will, of course, be variations from the order of service just described. In some Churches it will be more elaborate, in others less so; but it is hoped that what has been said will guide the young organist in his accompaniment of this, the most important and solemn of all the services. He can easily add to, subtract from, or change, any details according to the custom or use in his particular place of worship.

Variations of service

The reader's attention is called to Appendix II, dealing with the accompaniment of occasional services, such as Baptism, Confirmation, etc.

CHAPTER XI

PRELUDES TO ANTHEMS, AND EXTEMPORE VOLUNTARIES

THE prelude preceding an anthem is usually an extempore piece, and yet, paradoxical as it may appear, it pre-supposes a considerable amount of study and experience on the part of the player. It is the lack of this previous thought and study that often causes the prelude to degenerate into a meaningless string of chords — in some cases apparently nothing more than an experimenting with various organ stops.

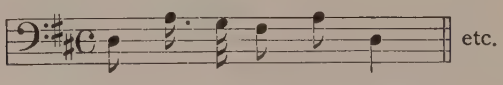
Prelude to anthem

The student must specially guard against vagueness and looseness of treatment in his prelude. Some musical idea from the anthem should be chosen and worked out on a plan, logical as regards its form and context, otherwise the whole thing will be vapid and contain little to hold the attention or interest of the listener.

Definite idea

Let us take as an example the well-known anthem by Greene — "God is our hope and strength;" in which the few opening notes —

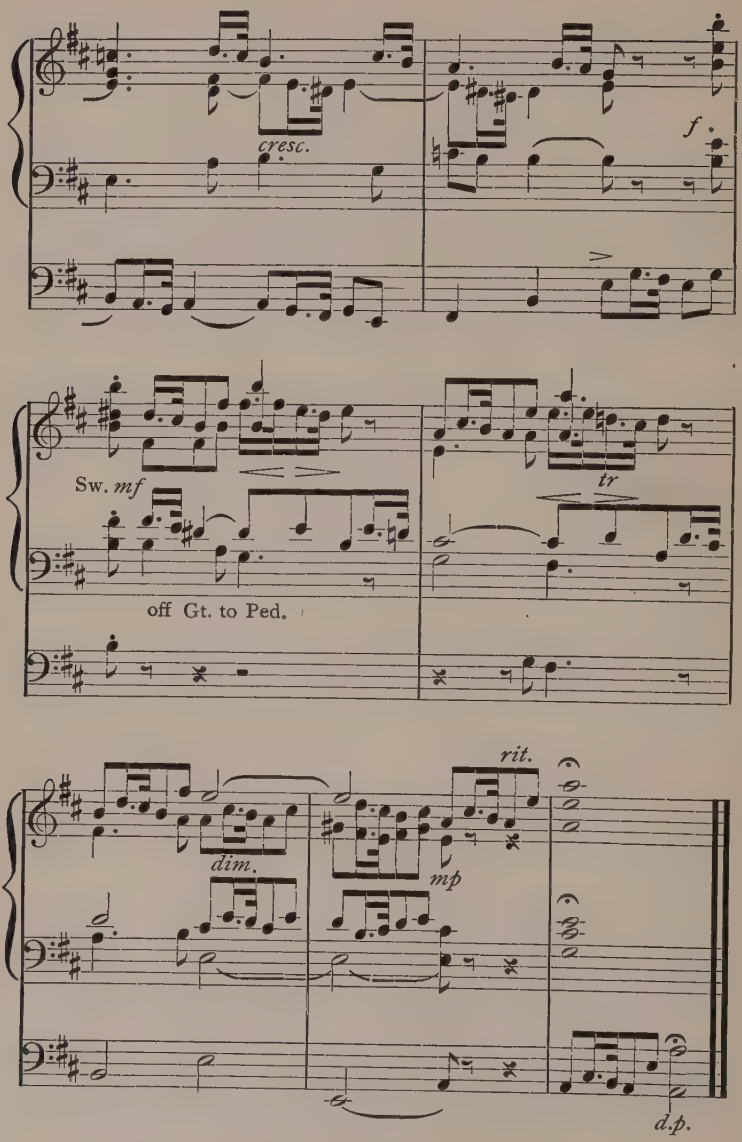
101 *Verse* (BASS)



God is our hope and strength.

could be made use of in many attractive ways. We would suggest the following as an unpretending example and guide :—

102
GREENE
Lento
Manuals
f
Gt. Diapason
Pedal
tr
tr
mf
tr


cresc.
f
Sw. mf
tr
off Gt. to Ped.
rit.
dim.
mp
d.p.

The prelude to the anthem is frequently made too long, and, consequently, becomes wearisome. A long introduction needs to be full of cleverness and character, and it is wise, therefore, to leave lengthy improvisations to the exceptionally gifted.

Modulation

In modulating, the choice of keys must be carefully considered. The beginner may think that, in order to be effective, he *must* modulate to remote keys, but this is not so, and the attempt is attended by this danger, that he may find himself unable to get back to the original key in an easy and musical way. There is plenty of scope for the student's flight of fancy closer at hand, and he is, therefore, urged to exhaust the resources of nearly-related keys[1] first, fixing his attention on careful construction, rather than indulging in wild exhibitions of extraneous modulation. That style of extemporising which begins in one key, wanders through many others, and finally ends in a totally different one from that in which it began, cannot be called a successful achievement.

Of course it is assumed that the student is sufficiently versed in the study of Harmony to understand the resolution of discords and the laws of modulation, so that he may, without plunging, move smoothly from one key to another.[2]

Character of prelude

It must be taken for granted that the prelude should be in accordance with the character of the work which it is intended to precede, and thus form, as it were, a part of it. In any case it ought to be at least a foreshadowing of what is to follow. In the old anthems it is appropriate to rely chiefly on diatonic harmonies, keeping the improvisation on the same broad and dignified lines as the anthem itself.

It is wise to allow the music to flow naturally, and to avoid anything startling or abrupt. It is also advisable either to end in

---

[1] *Vide* Chapter V.

[2] The true musician will always be detected by his modulations. Our suggestions are chiefly for those who find the subject a difficult one.

the key of the anthem itself, or to let the prelude lead up to and finish on the dominant chord of that key. (See Example 102.) If the latter, the choir will be kept in a state of expectation and so will be more ready for their attack.

How to finish

Here let us urge again, rhythm and good time should never be lacking. These are most difficult of attainment to a student who has been accustomed to wander freely over the keyboard without any fixed idea as to whether the time is duple, triple or quadruple.[1] Students will always find it hard to improvise in correct time, with good accentuation and rhythm, if these primary constituents of good music have not been considered and studied from the first. The importance of beginning with such essentials cannot be overrated, for no piece can be considered satisfactory that does not possess rhythmic proportion.

Time and rhythm

In some Churches an interlude is introduced before the last verse of the offertory hymn, especially when it is not long enough to last while the alms are collected. With judgment, an interesting piece of music can often be evolved from the hymn tune, but no form of trivial variation (See Chapter VI) should be countenanced at such a moment.

Interlude

All the foregoing remarks apply also to extempore voluntaries, but with this difference, that in these there is no composition for them to lead up to. Of course, voluntaries may be on a much larger scale, and need not be so confined in scope as the prelude to an anthem; but this greater latitude must mean the logical and consistent development of ideas, and never be allowed to degenerate into vagueness and formlessness.

Voluntaries

Any musical form can be employed, but, perhaps, simple Ternary Form[2] will be the most suitable to begin with, and the following may be adopted with advantage for short voluntaries: —

Simple Ternary Form

---

[1] At examinations, in the extemporisation test, it is sometimes noticed that candidates alternate between $\frac{3}{4}$ and $\frac{4}{4}$ without any apparent consciousness of the fact.

[2] This is conveniently expressed by the formula: A — B — A2. (See "Form in Music," by Stewart Macpherson.)

A	B	A^2
Theme in tonic key (8 bars) leading to a related key.	New material, or developing portions of the original theme in related keys. 12 bars or more leading to —	Return of theme in tonic key, with some variation (8 bars or so) and Coda.

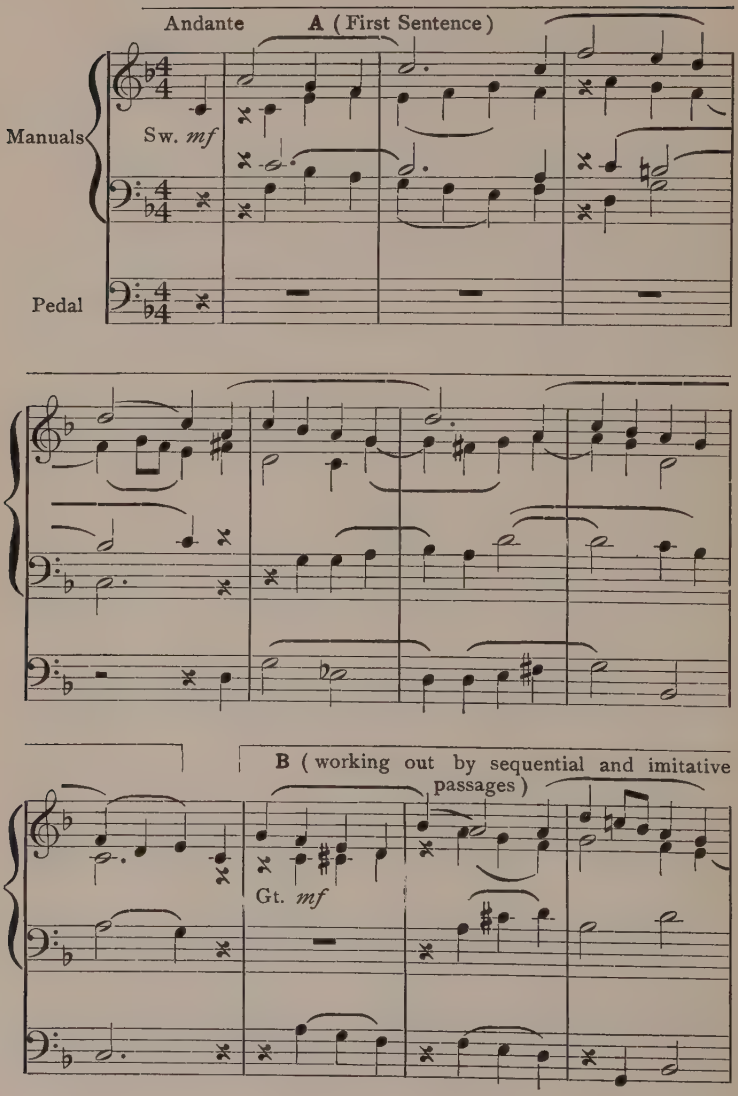
Let us suppose that a simple theme is given as follows: —

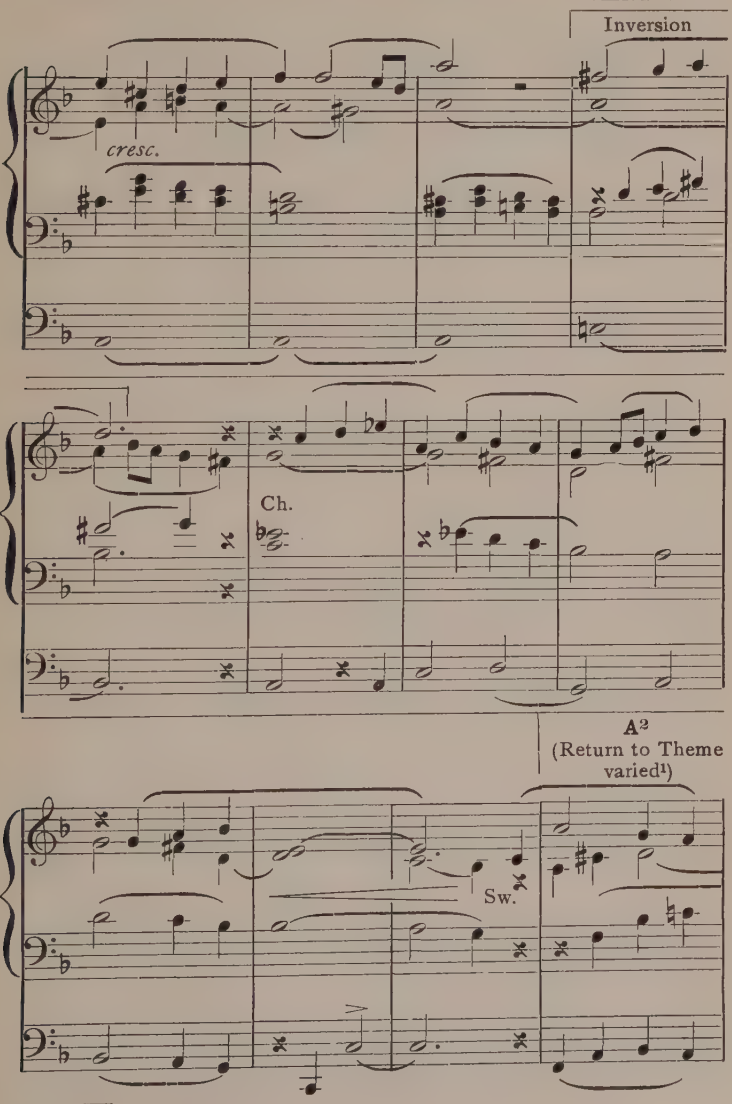
103

The first thing will be to harmonise and extend it so as to form a phrase of four bars, ending with a cadence on the dominant or other related key; a complementary phrase of four bars can then be added to complete the eight bar sentence. This part, alone, should be practised as a training to the memory to retain the theme. When this can be done fairly well, the student may then proceed to the working out of the theme by means of various imitative passages, inversion, sequential treatment, etc., in related keys — leading gradually back to the dominant chord of the original key to enable the theme to be re-introduced comfortably. At this point, which may be called the recapitulation, or the re-statement, the harmonies can be varied, or the theme ornamented, or played as a solo, sometimes an octave lower on some solo stop. When this, which will occupy about another eight bars, is finished, a coda can be added.

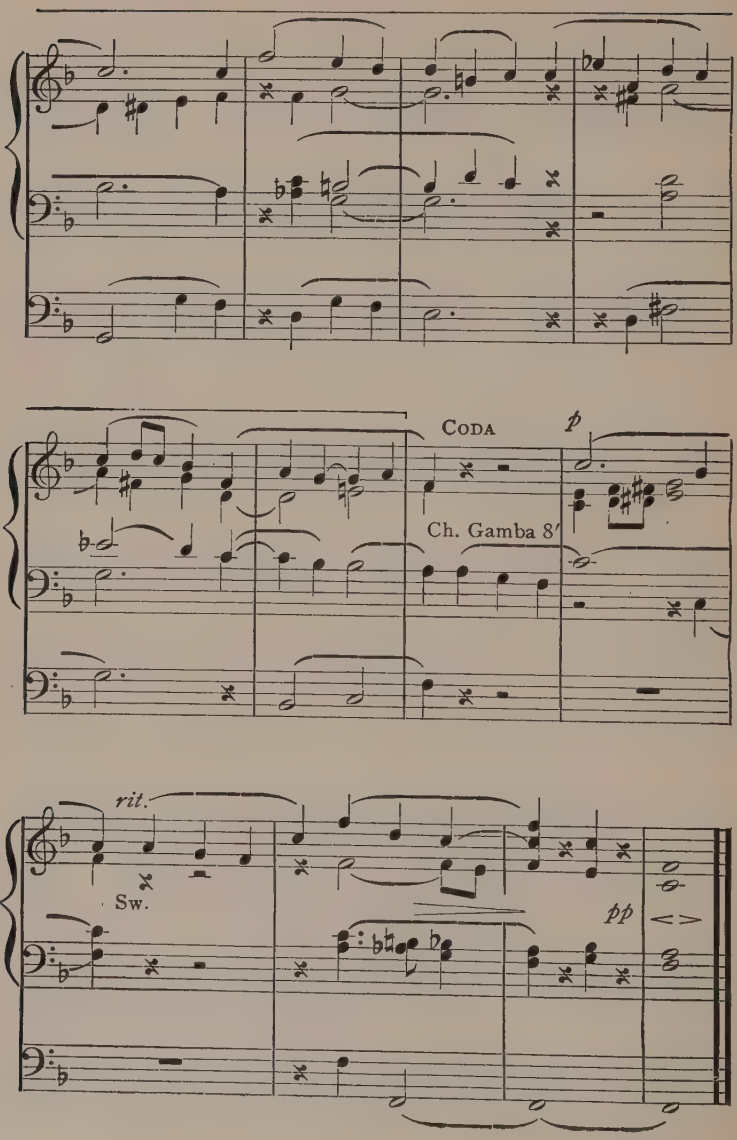
We now give an example of a short voluntary according to the above plan, *i.e.*, in simple Ternary Form (using the Theme given in Example 103), hoping that it may be a useful guide to the student in his study of extemporaneous playing: —

104


Andante
A (First Sentence)
Manuals
Sw. mf
Pedal
B (working out by sequential and imitative passages)
Gt. mf



1 The Theme may be played as a solo.


Coda
p
Ch. Gamba 8′
rit.
Sw.
pp

The example given is a *very* simple one. To those who are unable to extemporise, or who find it difficult, we recommend writing out the music in full *at first*, as in Example 104. Then a gradual process of reduction can be effected by the omission of chords, just a few being retained as a guide; the piece will then appear in skeleton guise. After some practice the student should find no difficulty in filling in the gaps which he has left, and, when ideas occur to him without mental effort and flow readily, the *skeleton* can, in course of time, be done away with altogether.

Inability to extemporise

Any musical Form may be adopted for extempore playing, but let it be in *Form* of some kind or other! Some players prefer to work the theme in a manner similar to that given for the prelude to an anthem; others add a second subject, and carry the piece out in Sonata Form. When the student has acquired fluency and facility, and has framed his ideas on some simple plan, then he will have little difficulty in gradually enlarging the Form and elaborating the music.

When a theme is given, the first sentence does not present the same difficulties as the middle or working-out portion, supposing, of course, that the student is able to harmonise a melody and to make use of suitable chords for this purpose.[1] The development section is another matter, and his treatment of this will be a good test of his musicianship, originality and imagination.[2]

A given theme

Many players make the great mistake of plodding on with each hand full of notes, which progress in a haphazard way, leading nowhere in particular; whereas, on the contrary, the number of parts should occasionally be reduced to two or three, or even to single notes, so as to

Clearness

---

[1] For information on Harmonisation, see "Practical Harmony," Part III, by Stewart Macpherson.

[2] Of course, we cannot expect a student to extemporise with interesting musical devices all at once. To acquire this power will need a great amount of diligence; but, with steady work, ideas will gradually present themselves to the mind. Even with those organists who possess the talent of extempore playing, that talent will require a good deal of supplementing by thought and practice before a well-worked-out piece can be the question of a moment.

ensure clearness, and let daylight — so to speak — into the music, the density of the harmony thus being varied from time to time. As much experience is required to know what to omit, as what to fill in.

The above remarks form the best advice we can offer to the student, and there can be no comparison between extemporising, which is the result of study, and that empty and aimless ramble, a mere alternating of tonic and dominant chords in root position, with vague and *un*melodic passages above, which often passes for extemporising. It may be well to remind the student in this connection, that no amount of variety obtained by changing stops will take the place of that true variety which is inherent in the music itself.

Good extemporisers

A clever improviser is a delight to listen to; and one who possesses the gift of successful extemporaneous playing will often be called upon to exercise it; chiefly, for instance, when he is only allowed a minute or so for an in-coming voluntary before the clergy and choir make their appearance, and on many other occasions during the service when a set piece, however small in dimensions, would be impossible. It is always distressing to hear a written composition cut short; but better this than to be compelled to listen to extempore playing which is "without form and void," and consists only of an unrhythmic string of chords with an overdose of perfect cadences.[1]

Voluntaries to be in accord with Church seasons

Whether voluntaries are extempore or not, they should always consist of such music as will accord with the spirit of the service. Again, no one ought to ignore Church seasons. To perform a lively piece during Passiontide, for example, would be a display, not only of the worst possible taste, but, also, of a total want of reverence. A discerning organist will know by in-

[1] There are occasions in the service, *e.g.*, during the celebration of the Holy Communion, when a series of soft, well-chosen chords, producing merely a musical "background" so to speak, may be appropriate; anything in the nature of definite melodic ideas being then unnecessary and even objectionable.

stinct, without any reminder, what sort of voluntaries are appropriate, and will be careful to avoid glaring improprieties. Unless for a festival occasion, quiet and devotional music will usually be the most suitable for the voluntary before the service.

Outgoing voluntaries

The subject of outgoing voluntaries or postludes, need not be discussed here, as they do not come under the head of accompaniment in the literal sense; but it must be urged that it is always more reverent to extemporise quietly until the clergy and choir have reached the vestry, before beginning with, it may be, a crashing, full organ piece. Suddenly to strike up with a florid voluntary immediately after the Blessing has been pronounced, and before many of the congregation have risen from their knees, argues a thoughtlessness and lack of respect both for the worshippers and for the very idea of worship itself, which cannot be too strongly condemned.

Quotation from "The Spectator"

Very much to the point in this connection is the following extract from *The Spectator* of 1767, which, we think, will interest our readers. Speaking of organ voluntaries in Church at that time, the writer says: "When the preacher has often with great piety and art enough handled his subject, and the judicious clerk has with utmost diligence called out two staves proper to the discourse, and I have found in myself and the rest of the pew good thoughts and dispositions, they have all been in a moment dissipated by a merry jigg from the organ loft."

CHAPTER XII

I — ACCOMPANIMENT OF ORATORIOS, SACRED SONGS, AND RECITATIVES

ORATORIOS may be roughly divided into two classes, the ancient and the modern. For the latter a regular organ part is written, as a rule, but when the former is performed with orchestral accompaniment, the organ has to be introduced at the discretion of the organist. A knowledge of his instrument, as well as experience and taste, will be needed in selecting suitable places for its introduction; and its effectiveness is often in inverse proportion to the frequency of its use. Voices and organ certainly accord, but if the organ is employed to accompany every chorus, it will lose its legitimate function of emphasising certain points or passages in the music. Its characteristics are suitable for giving weight either in contrapuntal writing or in sustained chords, and in such works as Handel's oratorios, or the Passion music of Bach, it is not only effective, but essential.

Oratorios

Voices and organ

The best advice we can offer the student is, that he should consult the full orchestral score whenever possible. This will be the surest means of arriving at the intentions of the composer, and is better than trusting to pianoforte arrangements, in which many details are, of necessity, omitted. Such arrangements are rarely satisfactory from the organist's point of view, being adapted, of course, to the pianoforte rather than to the organ. If the full score cannot be obtained, the organist must remember that the original accompaniments in older works are, for the most part, written for strings, and will, therefore, require some alteration when performed upon a keyed instrument. Accompaniments which are not suitable for the organ have often, perforce, to be re-arranged when such works are directed to be sung in Church.

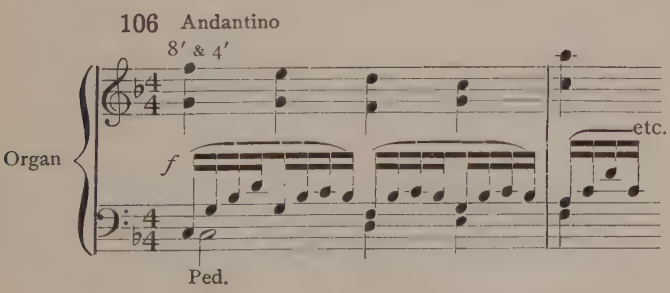
Consult full scores

Different styles of oratorio writing

There are many different styles of oratorio writing. In the case of Bach or Handel, very little modification will be necessary, for their string-work readily adapts itself to the keyboard. Nor will the greater part of Mendelssohn's compositions present much difficulty in the matter of re-arrangement; but in many modern works a great deal of the elaborate orchestration does not lend itself to the organ. For instance, high notes which are quite beautiful on the strings, must often be transposed an octave lower for the organ, for octave passages high up on the manuals are seldom effective, the result, as a rule, being thin and shrill. The following example:—

Transposition of high notes

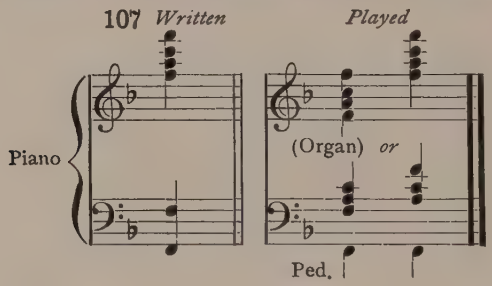
will therefore sound better on the organ if played thus:—



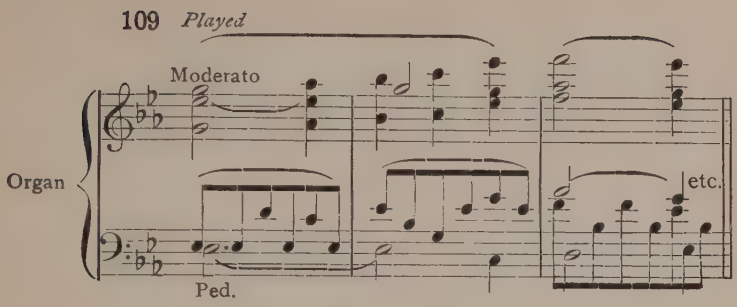
When single notes are played with the 8′ and 4′ stops drawn, the octave of each note is really sounding also; and, for this reason, the 4′ stops are most useful, as they practically produce the effect of playing in octaves.

A good middle

In trying to condense an orchestral score, we must remember that it is better to avoid the extremes of the keyboard. A good middle is essential, and will be found to give the best support to the voices. To have the hands far apart is, therefore, a mistake, and causes the music to sound all "top and bottom." Well distributed chords undoubtedly sound the richest, a point which it is necessary to bear in mind. Observe the re-arrangements of the following:—



Brahms's beautiful anthem, "How lovely is Thy dwelling place," is so often sung in Church that an example from it will be our next illustration:



Florid passages

In many instances, when florid string passages are written for the orchestra and transcribed for the pianoforte, the words "wood-wind sustain" or similar expressions are printed in the shortened score. Some publishers have regularly adopted this excellent plan, and also print in brief the names of the orchestral instruments to which certain passages are allotted in the orchestra. These indications are a great help to the performer, and enable him to get the effect approximating most closely to the ideas of the composer. In rapid passages formed on broken chords, etc., it will be well to have a sustained chord held by the one hand while the other is engaged upon the florid work.

Scales and arpeggios in left hand

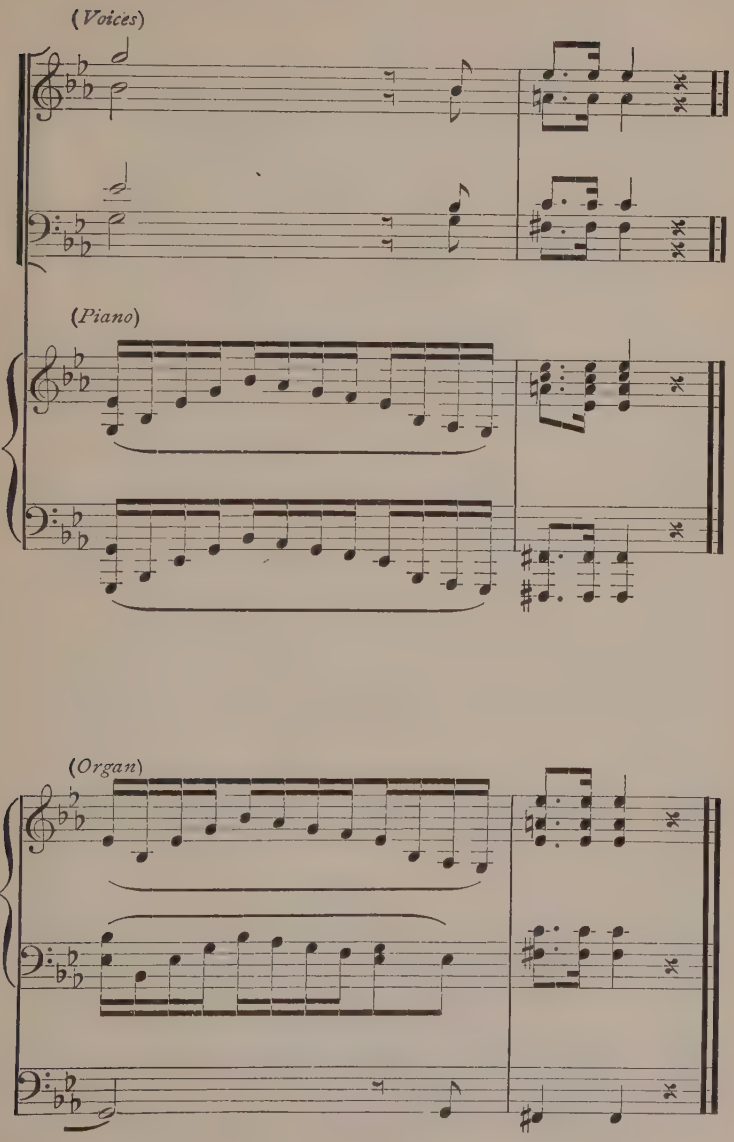
When there are scale passages or *arpeggios* in the L.H., it is wiser not to try to execute them on the pedals; by far the best effect will be obtained by playing them with the L.H., with a sustained pedal (see the following example, page 124) or with the pedal notes emphasising the beats.

110

Allegro moderato, ma con fuoco MENDELSSOHN ("Elijah")

Organ arrangement

Allegro moderato, ma con fuoco

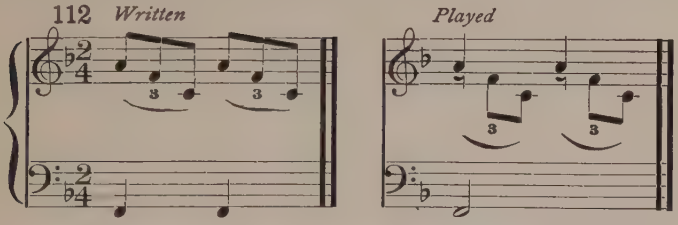

(Voices)
(Piano)
(Organ)

Broken chords

Broken chords may also be treated as follows: —

or by holding some of the notes after they have been struck, *e.g.*: —

112 *Written* *Played*



Such arrangements will be the most suitable to the organ, and will help to give solidity.

Broken octaves in quick *tempo*, such as the following: —

113 Più allegro BEETHOVEN ("Hallelujah Chorus")

should be played thus: —

114 Più allegro

Repeated chords are very common in arrangements for the pianoforte, and they will often be found in the accompaniments to sacred songs. In playing these on the organ, it is seldom necessary to repeat the chords *in toto;* a few will generally be sufficient. A satisfactory effect is obtained, as was just mentioned, when one hand is holding a sustained chord while the repetition is kept up with the other, *e.g.:*—

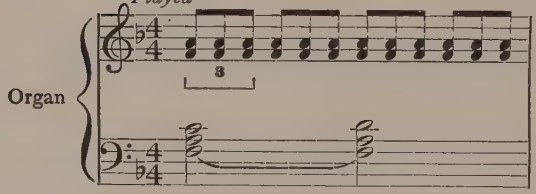
Repeated chords

115

Written

116

Played

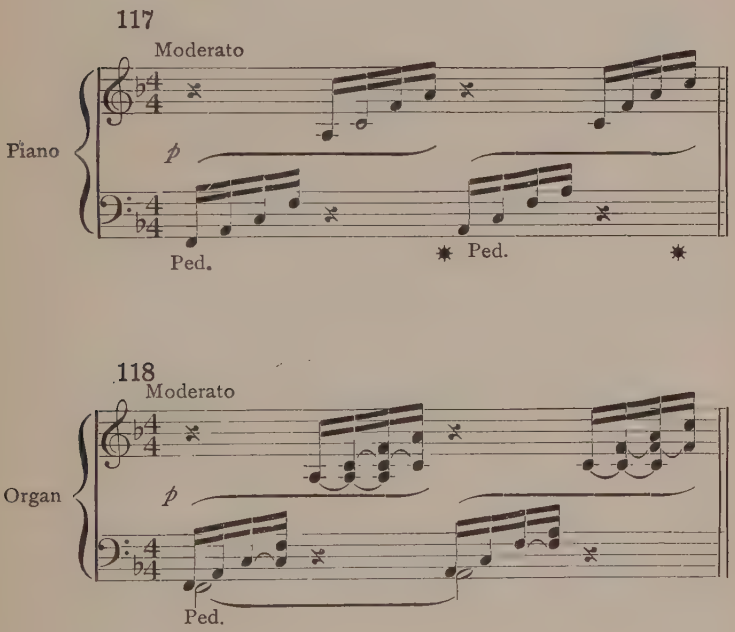


It must be borne in mind that any notes that are sustained should always be consonant with the voices; and, whatever changes are made, the rhythm and proper accentuation must never be lost sight of. It is of the first importance to keep strictly to the beat, repeating the chord for this purpose, and in this way the voice or voices will be helped, if necessary.

Arpeggio passages, such as in Exercise 117, will sound better if played as in Exercise 118. Due notice must be taken of the fact that the damper pedal would be used at the first and third beats in Example 117, if performed on the pianoforte; but as there is nothing to correspond with this

Arpeggios

in the organ, a sustained pedal note must be played. A good instance of the way in which *arpeggios* may be treated will be found in the last movement of Mendelssohn's organ Sonata in F minor.



Tremolo

The *tremolo* will require careful management. It is most telling when played by the strings, for which it is usually written; but to reproduce on the organ the effect of the following examples, exactly as they sound in the orchestra, would be impossible. The best result will be obtained if one or more of the notes are held, whilst the others are reiterated, so that only one part of the chord is moving, *e.g.*: —

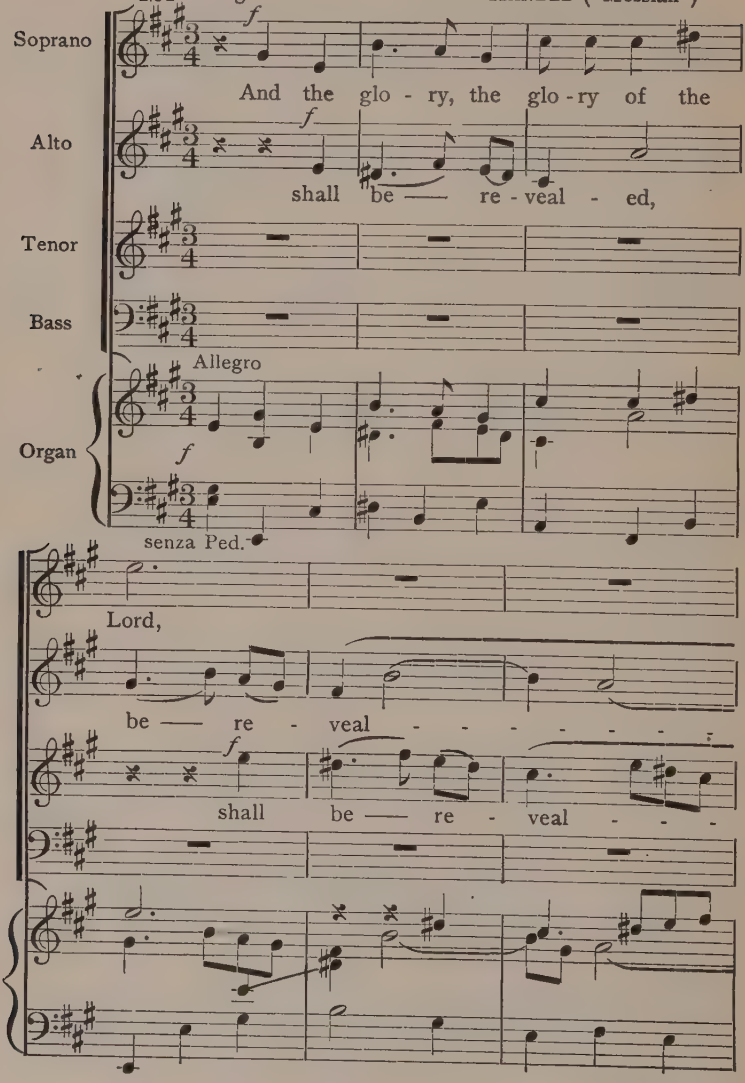
119
MENDELSSOHN ("Lobgesang")
Molto più moderato, ma con fuoco
Voice
Praise thou the Lord, O my spir - it.
Written
Piano
etc.
120 Molto più moderato, ma con fuoco
Voice
Praise thou the Lord, O my spir - - it.
Played
Organ
etc.
121 Allegro vivace
MENDELSSOHN ("Elijah")
Voice
f
Yet doth the Lord see it not.
Written
Piano
f
etc.

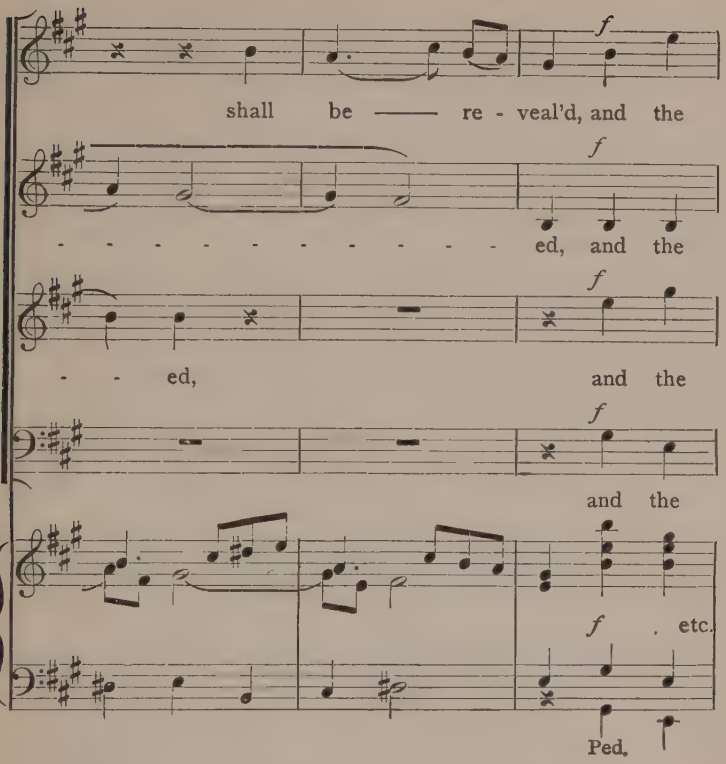
Organ pedals

Arrangements from the orchestral score being, as we have said, mostly for the pianoforte, no indications for the use of organ pedals are given, nor could they be expected. In accompanying a choir, a good general rule is to play the pedals when the basses sing; but when these are resting, and the music is carried on by the upper voices, manuals only, are quite sufficient, unless a special organ effect is to be produced.

AND THE GLORY OF THE LORD

124 Allegro HANDEL ("Messiah")





At the same time, it does not follow that the pedals must *always* be played when the basses are singing.

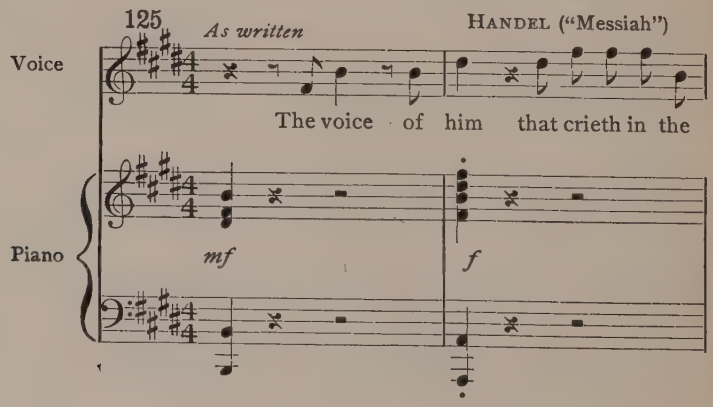
Accompanying arias and solos

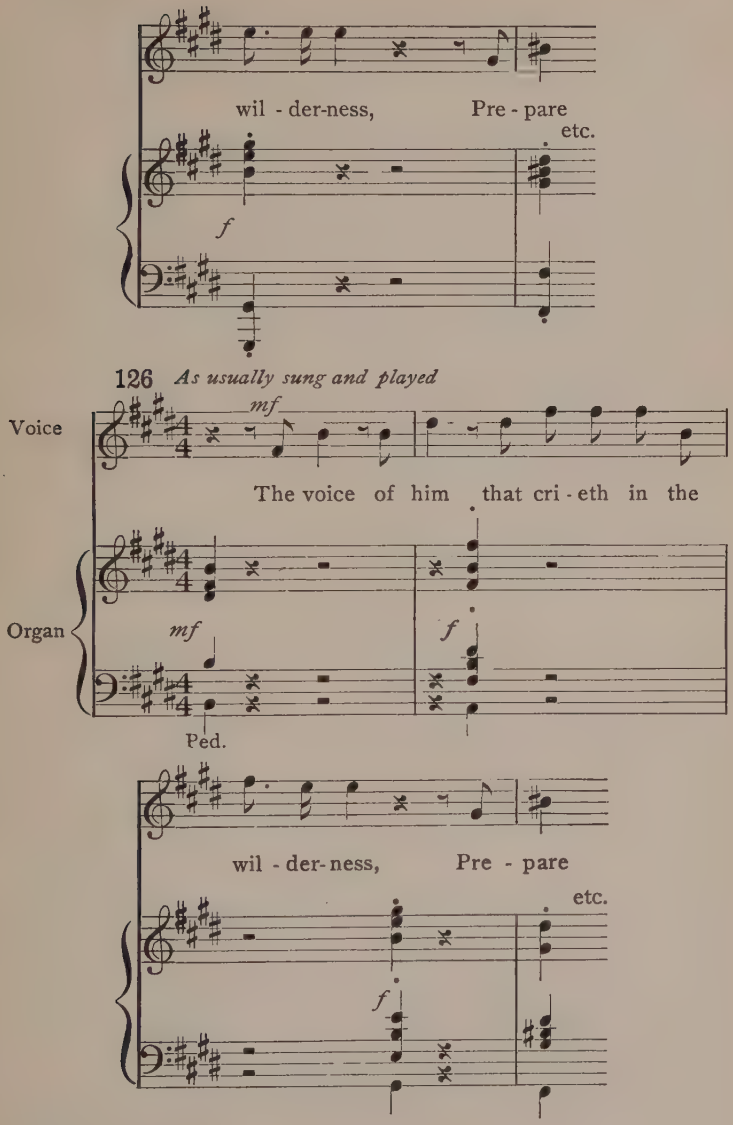
As *arias* from oratorios are often sung in Church without the orchestra, and sacred songs are sometimes included in organ recitals nowadays, the organist has to do his best to replace the orchestra by his own instrument. On these occasions the accompaniments are almost invariably played from short score, and, if elaborate, they will need simplification and some degree of adaptation. In modern works the accompanist has much more intricate music

to deal with than in those of the old days, so that a wide experience will be necessary, if he is to be a successful arranger at a moment's notice. Everything that has already been said about arranging accompaniments for the organ, finds equal application here. The player's judgment will constantly be put to the test in this matter, if he is to keep in view the wishes and intentions of the composer. It is seldom necessary to play the voice part in accompanying solos, unless with the object of assisting an uncertain vocalist! In any *aria* or song the accompanist ought to be in sympathy, not with the singer or music alone, but with both. To do justice all round, especially when alterations are required in the accompaniment, a rehearsal previous to the performance is imperative, and should never be dispensed with.

Recitatives

A few words are now advisable on the accompaniment of recitatives, and two well-known extracts from "The Messiah" will furnish us with sufficient material for illustration. The singer will probably give the customary reading of the recitatives; and in order to avoid any clashing with the voice part, the chords must nearly always be played *after* the singer has finished his phrases, and during the rests; although the chords are *written* to be struck on the same beat as the singer's note: —




wil - der-ness, Pre - pare
etc.
f
126 As usually sung and played
Voice
mf
The voice of him that cri - eth in the
Organ
mf
f
Ped.
wil - der-ness, Pre - pare
etc.
f

The whole object in a recitative is to give the vocalist his opportunity to tell the story, the incidental chords being introduced to support him on his way.

Cadences in recitatives

The two final chords of a recitative, that is, those which form the cadence, must be played *after* the singer's last note, not with it, *e.g.*:—

Notice also that the chords are *semi-staccato*, or detached.

II—ORGAN AND ORCHESTRA

In oratorios the organist may have to take his part with an orchestra, and we therefore offer him a few hints. He must remember that his chief resource will be the Diapasons, simply for the reason that their tone can be supplied by no instrument of the orchestra. The mutation stops, such as mixtures, twelfth, etc., are not wanted at all, and of the soft flute stops the player will only make occasional use, when some unobtrusive accompaniment has to be provided by the organ alone. Nor are fancy stops required unless it be in organ concertos,[1] where the organ has the solo part; on all other occasions it is well to remember that such stops give only a second-rate imitation of their orchestral prototypes, and are better suppressed.

Choruses will furnish the chief opportunities for the employment of the organ, and solos are occasionally increased in effectiveness by its addition, but it will be wise not to use it continuously when combined with the orchestra, thus making it "cheap." The full organ is generally reserved for a *fortissimo* chord or a climax.

Pedals alone

The pedals, if used to reinforce the double basses and violoncellos, of the orchestra, will amplify the sound and give body to it; while the introduction of pedals alone, such as we find in Mendelssohn's "St. Paul"—"Jerusalem, thou that killest the prophets,"—is very effective. The 32′ pedal stop, when an organ possesses it, will add much to the depth and fulness of massive chords.

Incomplete orchestra

If an orchestra is incomplete, the organ is often required to supplement it by supplying the "wood-wind" or "brass," or both; or it can, in that case, be well employed in playing the chorus parts alone, and giving the voices support.

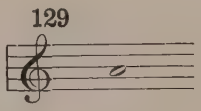
Mendelssohn has written an organ part for Handel's "Israel in Egypt," as well as for his own oratorios, and the student is

[1] Handel, Rheinberger, Guilmant, Saint-Saëns, Widor, etc., have all written organ concertos.

recommended to consult these. A special part for the organ is also written in many modern works, such as:—"The Dream of Gerontius," and "The Apostles" by Elgar; "The Golden Legend" by Sullivan; "Blest pair of Syrens" by Parry, etc.[1]

Tuning up

Before closing this chapter, it may be well to mention one other point of some importance. In concert-halls a prelude or interlude is often introduced on the organ during the tuning of the orchestra. On such occasions the player usually extemporises, his chain of chords being linked together by the note—



which must first be given out distinctly, on a clear 8′ stop, and held for some little time before the prelude proper begins, and, perhaps, also at the close. If this note is not sounded separately and distinctly, the orchestral players are apt to complain that they find it difficult to tune during the chord progressions, even though the A may be sustained in some part of the harmony the whole time.

As there is hardly any greater test of musicianship than this, an organist will do well to think out such a prelude beforehand, and if it is ably carried through he is certain to gain the respect of every musician who hears him.

We would recommend the student to refer to our remarks on extempore work in Chapter XI, which should be helpful to him in this matter.

[1] The organ is sometimes used in orchestral work with excellent effect, *e.g.*, Sullivan's "In Memoriam" overture; Elgar's "Enigma" variations, etc.

CHAPTER XIII

ACCOMPANIMENT OF PLAINSONG

THIS book would not be complete without some reference to the much discussed and important subject of Plainsong.

Plainsong

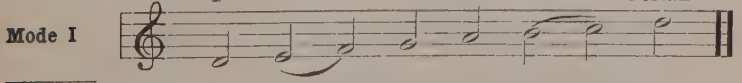
In ancient times there was no such thing as harmonised plainsong, and melodies were constructed from the Church Modes without any harmonic accompaniment.

Bishop Ambrose, towards the end of the fourth century, made the first attempt to reduce these melodies to some kind of system, the result being what are known as the Authentic Modes. The next attempt was not made until two hundred years later, and is ascribed by tradition to St. Gregory the Great (540–604 A.D.), and he is supposed to have been responsible for the formation of the Plagal Modes. They were originally adapted for use with prose words, such as the Psalms, and not for poetry, like our modern hymns; and they make their best effect — as they were undoubtedly first sung — without harmony and without accompaniment; so, at least, it is urged by enthusiasts.

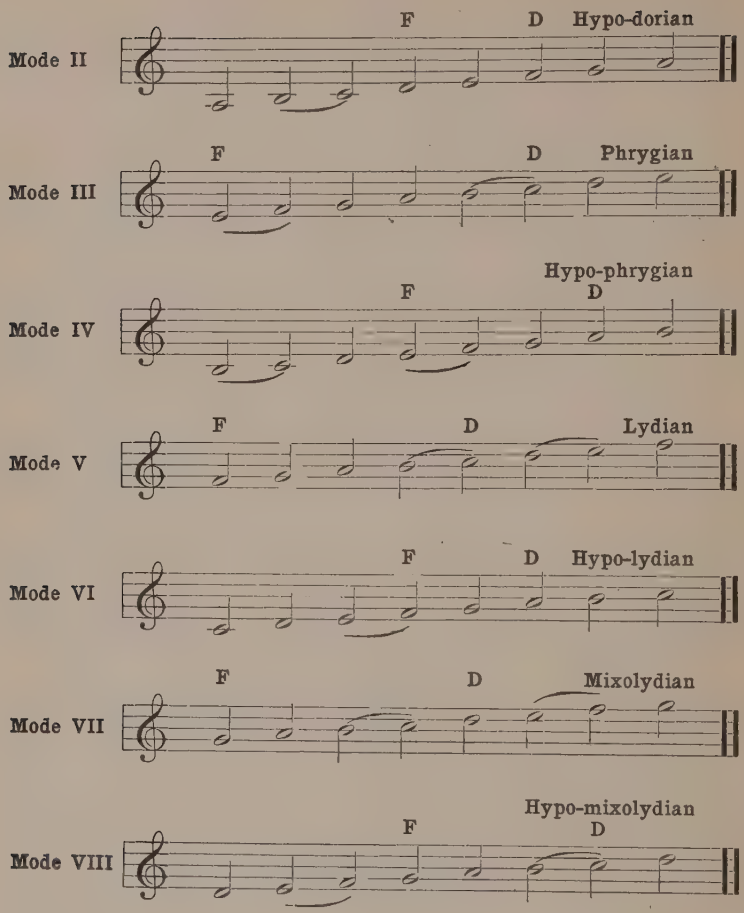
Authentic and Plagal Modes

In the Roman or Western Church, of the middle ages, there were four Authentic Modes in use, viz: Nos. I, III, V, and VII, each of them having its Plagal Mode at the interval of a 4th below.[1] Their names are appended in the following Example. The Plagal Modes are distinguished by the prefix "Hypo" placed before the Greek names, and are Nos. **II, IV, VI** and **VIII**: —

130



[1] From the examples given, the intervals and the position of the semitones can be seen in the various Modes. The pitch must be changed to suit the capacity of the singers.



In Example 130, F is used to denote the "final" of the Mode, and D the dominant in each case. In Grove's Dictionary, the position of the dominant is explained as follows:

Dominant and final

"The dominant of the Authentic Mode lies a 5th above the final; unless that note should happen to be B, in which case C

is substituted for it. That of the Plagal Modes lies a 3rd below the authentic dominant; unless that 3rd should happen to be B, in which case C is substituted for it. In both cases B is prevented from serving as a dominant by its dissonant relation with F."

The dominant is the reciting note of the Mode, and is next in melodic importance to the final.

Clefs and notes

Concerning the clefs and the pitch of the Modes, the following quotation from the "Manual of Plainsong," prepared by H. B. Briggs and W. H. Frere, will be instructive:

"The music is all diatonic except for the occasional use of B flat: the C clef (𝄡) and F clef (𝄢) indicate the position of the notes upon the stave of four lines. The Tone is not necessarily sung at the normal pitch, and when it is transposed, these clefs, of course, represent respectively the key-note or the 4th of any key in which it may be agreeable to sing the Tone. The forms of the notes indicate no time-value whatever, for this is entirely determined by the rhythm of the words."

Modern Harmonisation

In the present day, when harmonised plainsong is demanded, and is sung with accompaniment, there is much controversy on the subject of the harmonisation of the Modes. For there can be no doubt that many of the accompaniments which have been added to them are in the worst taste, containing chords which are entirely out of keeping with the characteristics of the Modes. In the main, the harmonies used should be composed on the models of Tallis or Palestrina; and great care will be needed as to what chords to select.

Quotation from Historical A. & M. Hymn Book

On this subject, a writer in the new "Historical Edition of Hymns Ancient and Modern" says:

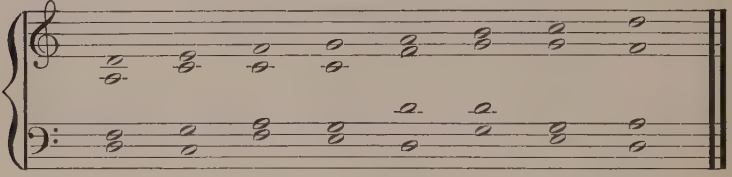
"If harmony is used, it must be in the same modal system to which the melody belongs, not in the modern scales; otherwise a ludicrous hybrid is produced, as ludicrous (it has been said) as the Venus of Milo with a Parisian bonnet erected upon her head."

Strict plainsong players, who have given much study to the question, confine themselves to the use of common chords and first inversions exclusively, but it is rarely that organists follow

this stern example. It will be a good general rule for the accompanist to obey the laws of strict counterpoint in his accompaniment of Gregorians, and his harmonies should be as clear as possible and usually in four parts. The introduction of such chords as the diminished 7th, augmented 6th, or extreme chromatic harmonies, should never be permitted. Rockstro, whose right to speak with authority cannot be doubted, says: "Modernised plainsong is an abomination which neither gods nor men can tolerate."

We will now harmonise the Dorian Mode :—

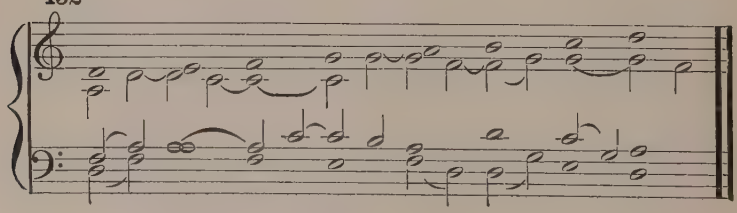
131



On this foundation, suspensions, prepared discords and diatonic passing notes can be built; and if these additions and variations in the harmonies are not overdone, but are carried out with judgment, they will in no degree alter the character of the Mode, nor detract from its dignity. We here give two fairly elaborate instances, and others might be added in a similar style :—

Dorian mode harmonised

132



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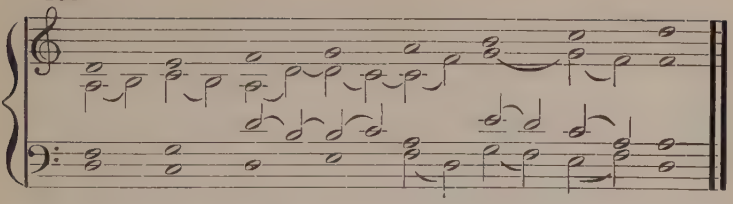


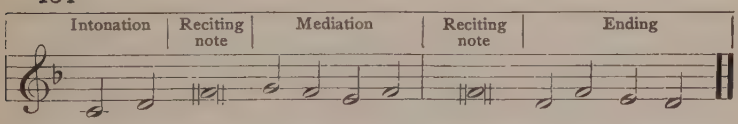
Such variations will help the organist to change his accompaniment and prevent a certain degree of monotony, especially in the case of a long Psalm, such as often occurs in the English service; but nothing should be introduced in the accompaniment which would sound reckless, or take away from the modal effect. In all accompaniments of plainsong the modal point of view is of the first importance.

The remarks in Chapter VI on "variety" apply equally to the playing of Gregorians, and all senseless runs or ornamentation, of the kind there spoken of, must be absolutely shunned.

Parts of Gregorian chant

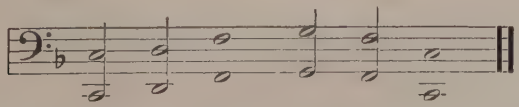
Before proceeding furthur, it may be advisable to explain the parts of the Gregorian chant; they are as follows:—

134



The intonation is usually sung to the first verse of the Psalm, and in some Churches to the Gloria Patri, also. The endings are many and various. The priest or precentor, as a rule, sings the first half of the Tone unaccompanied, the organist having previously played it on the organ, ending on the first note thus:—

135[1]



[1] The intonation should not be given out *forte*, but with sufficient force to indicate the pitch, and single notes may be used for this purpose.

Then the choir takes up the second half in unison, *i.e.*, enters with the organ at the colon. When the reciting-note is a long one, the chord in the accompaniment may be changed, but this alteration is better made on an accented syllable. On the other hand, it is not necessary to change the chord with every note of the melody; this would do away with all repose. It will often be found advisable to hold a chord, and treat some of the notes of the melody as passing-notes. This will add to the easy flow of the music.[1]

Mechanical reading

A mechanical reading or singing of the words is sometimes the result of the use of Gregorians, but this is quite wrong. To read the words intelligently and bring out their sense must be the first consideration, and then to adapt the music to them. Any monotonous equality of notes, which might be described as "pattering," should not be tolerated; there must be great freedom and elasticity coupled with distinctness.

Gregorians with a large choir

Gregorians sound very fine when sung by a large body of voices, but on this point it will interest the reader to know what Mr. R. R. Terry (of Westminster Cathedral) says:

"No genuine artist, nowadays, would possibly think of destroying the light, flexible texture of Gregorian melodies by treating them in the old traditional way as something ponderous and heavy, to be pounded out by men's voices to the accompaniment of loud organ stops. As a matter of actual fact, the only way to bring out the true beauty of the Gregorian chant is to reduce the organ accompaninant to the softest minimum consistent with the support of the voices. The next essential is to use as few chords as possible, and to distribute them so as to mark the rhythm instead of obscuring it. Four feet stops or reeds should never be used, and diapasons only for special effects. The usual registering should be flue stops of clear quality and small scale. A heavy pedal is always to be deprecated, though in some buildings the acoustic properties admit of more pedal than in others. . . . . Again, it is essential that, in his accompaniment, the organist should clearly indicate the Mode in which he is playing. Each Mode has its own distinctive tonality, which, unless the organist feels it himself, he cannot reproduce on his instrument."

Organ stops

[1] These remarks will apply also to the accompaniment of plainsong hymn tunes.

The use of stops which we recommended for Anglican chanting, will do equally well for Gregorians. Plainsong devotees are very much against the excessive use of the 16′ *manual* stops. The choice of stops must be determined very largely by the number of voices to be accompanied, and the size of the building, but no organist should be tempted to use the varied resources of the modern organ in his accompaniment of Gregorians.

Hymn tunes

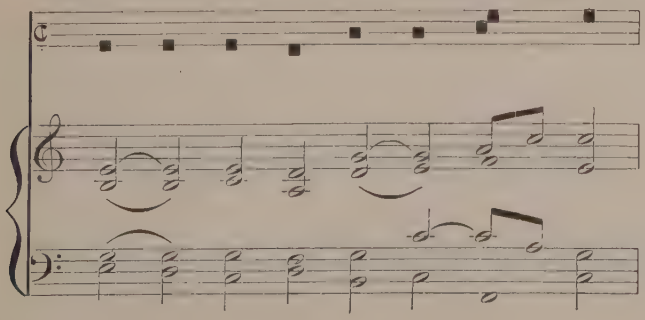
In speaking of Gregorian hymn tunes, we cannot do better than quote the following paragraph from the preface to the new edition of Hymns Ancient and Modern (1904):

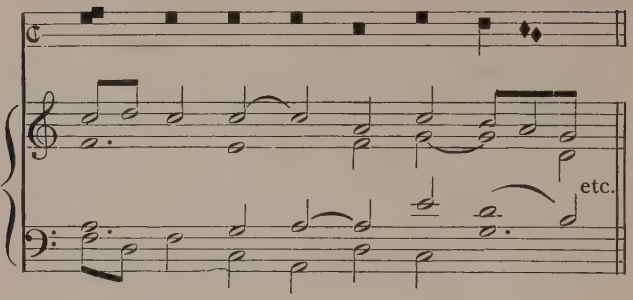
"The plainsong melodies are provided with modal harmonies, in conformity with their character, for such as prefer them accompanied. No attempt has been made by bars or accents to indicate their rhythm, as in plainsong no strict time-values are represented by the notes. The accent and character of the words must decide the rhythm and time of the music. Whenever several notes are grouped to a single syllable they must be sung more rapidly, except when they occur immediately before a bar. If accompaniments are used at all, the simplest and most diatonic are those which are most consistent with their style."

This paragraph contains the pith of the whole matter, and the student is recommended to study it well.

We will now give a short example from Hymn *No. 309, A. & M.* (1st tune); the lines joining the stems of the minims indicate that two or more notes are to be sung to one syllable:—

136 **Mode III**





Final Cadence

The final cadence usually finishes with a major chord — "*Tierce de Picardie*" — and this is especially effective in an *Amen*, thus :—

137

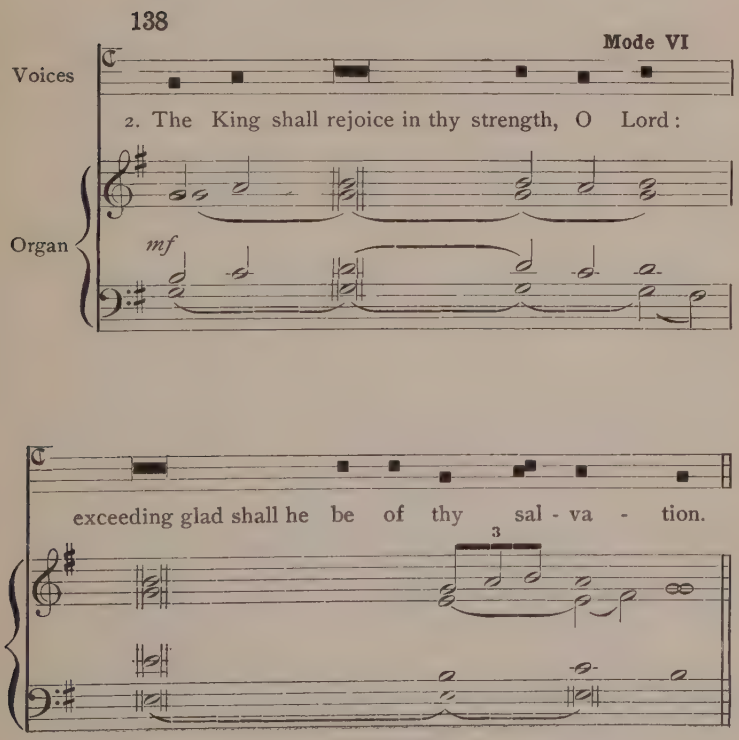
On this point, however, we will quote Mr. R. R. Terry again: "The final note of a melody should always be accompanied by the same note in the bass, to which it should be the octave. Some writers would always have it accompanied by a major 3rd. This is, of course, a matter of opinion, but it is an opinion to which I, personally, do not incline. A golden rule for the organist ought to be, use no notes outside the Mode in which you are playing. Consequently, finish on a minor chord, if necessary, as, for example, in the second and fourth Modes."

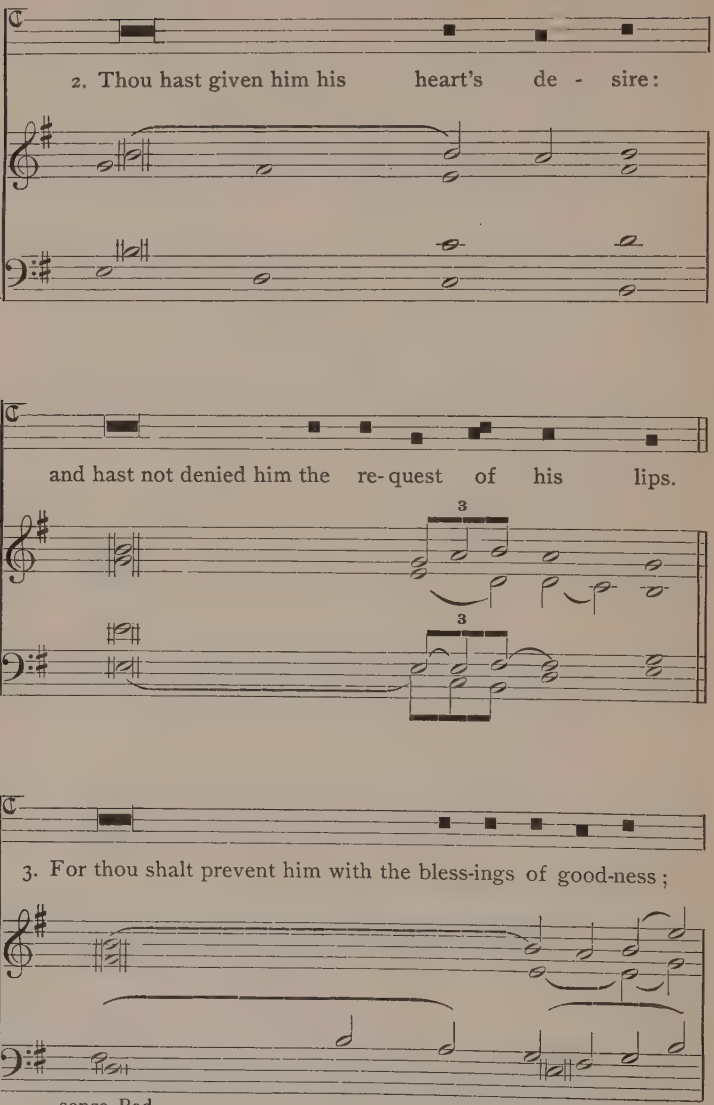
Space forbids further discussion of Gregorians, interesting as they are, and we are well aware that a mere fringe of the subject has been touched, for to deal with it at all adequately, and as its importance deserves, would require a volume to itself.

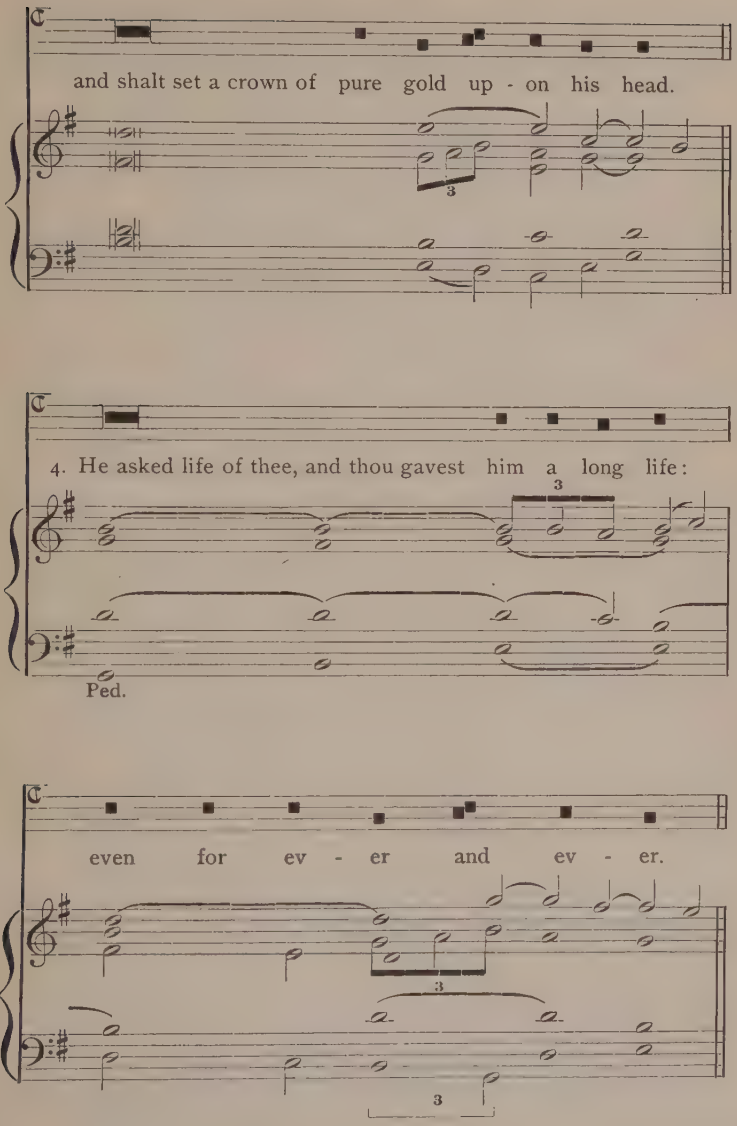
Conclusion

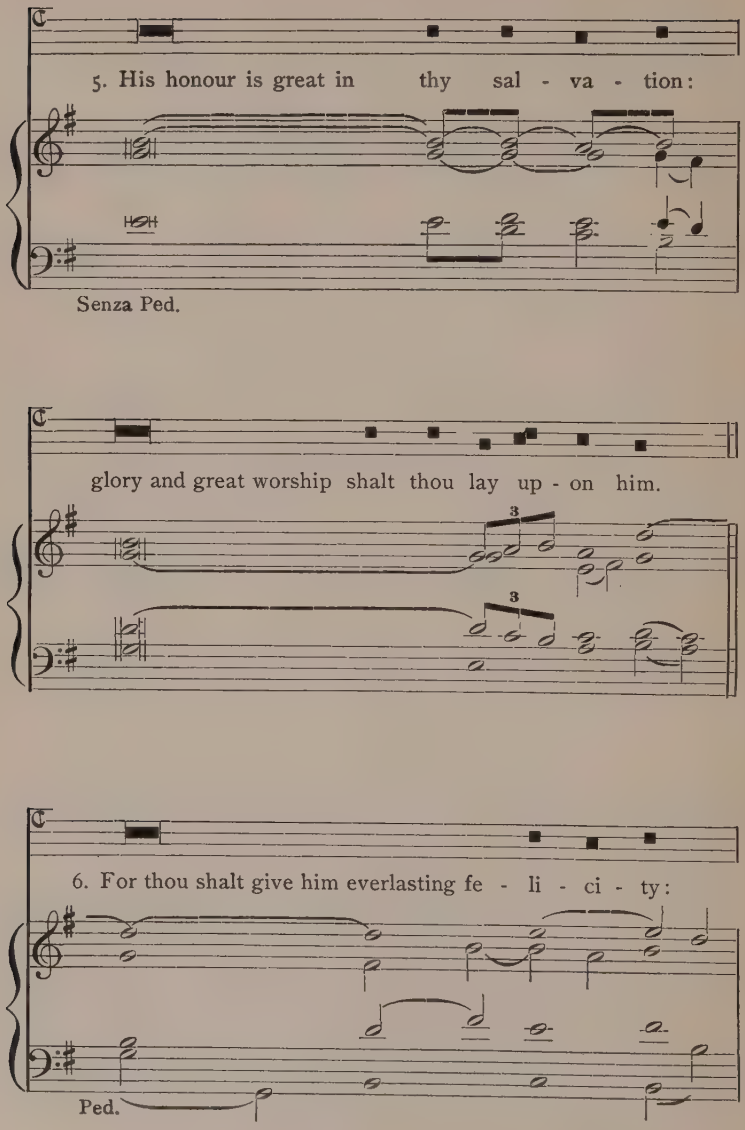
As a practical conclusion, we give a few verses of a Psalm with modal accompaniment:—

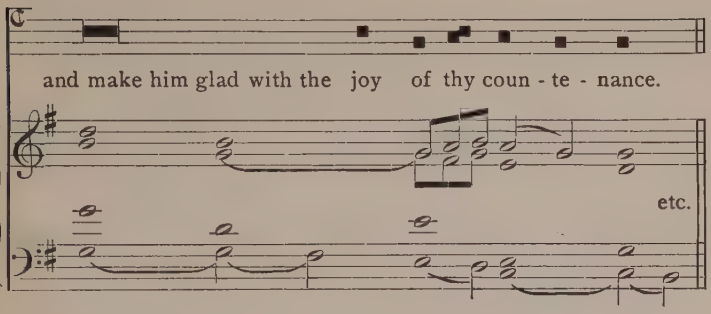
PSALM XXI




2. Thou hast given him his heart's de - sire:
and hast not denied him the re-quest of his lips.
3
3
3. For thou shalt prevent him with the bless-ings of good-ness;
senza Ped.


and shalt set a crown of pure gold up - on his head.
4. He asked life of thee, and thou gavest him a long life:
Ped.
even for ev - er and ev - er.


5. His honour is great in thy sal - va - tion:
Senza Ped.
glory and great worship shalt thou lay up - on him.
3
3
6. For thou shalt give him everlasting fe - li - ci - ty:
Ped.


and make him glad with the joy of thy coun - te - nance.
etc.

APPENDIX I

THE PSALMS

This brief sketch of each Psalm will, it is hoped, be found helpful and suggestive to the organist who wishes to make his accompaniment a real aid to attentive and intelligent worshippers.[1]

The Psalms are divided into five Books, as follows :—

Book	I	Psalms	i–xli
"	II	"	xlii–lxxii
"	III	"	lxxiii–lxxxix
"	IV	"	xc–cvi
"	V	"	cvii–cl

BOOK I

Psalm i has been called a didactic preface to the first Book. It contrasts the blessing of the Almighty on the life of the godly, righteous man, *vv.* 1–4; and the failure of those who attempt to live without Him, *vv.* 5–7. A marked difference should be made in the accompaniment to suggest this.

Psalm ii is an unmistakably Messianic prophecy showing the establishment, conflict and victory of the kingdom of the Anointed. In four sections: *vv.* 1–3, man's rebellion described; *vv.* 4–6, God's rebuke; *vv.* 7–9, the Anointed One asserts His claim; *vv.* 10–12, man is advised to submit.

Psalm iii.—This morning "Psalm of David, when he fled from Absalom his son," falls into three strophes: *vv.* 1 and 2 describe his foes; *vv.* 3–5, recall God's help; *vv.* 6–8, show the security which this imparts.

Psalm iv.—An evening hymn, sequel to the above. In three strophes: *v.* 1, the opening prayer; *vv.* 2–5, a rebuke to the ungodly: *vv.* 6–9, encouragement to the downhearted.

[1] See remarks in Preface.

Psalm v.—A morning meditation of a pathetic and plaintive character. *Vv.* 1–3, the introductory prayer; *vv.* 4–7, confidence in its acceptance; *vv.* 8–13, God's support craved against the wicked.

Psalm vi (one of the Penitential Psalms[1]).—*Vv.* 1–7, the poet lays his misery, mental and physical, before the Lord, and appeals for help; *vv.* 8–10, "sudden change as of sunrise upon night." Prayer has been heard, faith has triumphed.

Psalm vii.—Probably written by David when hunted in the mountains by Saul. *Vv.* 1 and 2, he seeks refuge in his God; and *vv.* 3–5, calls Him to witness that the quarrel is not of his own making; *vv.* 6–18, he asks God to judge between him and his foe, and expresses confidence in His justice and retribution.

Psalm viii.—David's earliest hymn, probably written at Bethlehem; viewing God's work, *vv.* 1–3, in nature, and then, *vv.* 4–8, in mankind, the highest form of creation. This Psalm, a great contrast to Psalms vi and vii, is exultant throughout.

Psalm ix.—A triumphant hymn after victory. *Vv.* 1–6, the credit given to the Almighty; *vv.* 7–12, His power in the world described; *vv.* 13 and 14 (a sudden change) prayer for deliverance; *vv.* 15–20, rising into renewed confidence in Divine power.

Psalm x (a continuation of the above).—An anxious prayer against the oppression and cruelty of evil-doers, in two strikingly contrasted divisions. *Vv.* 1–12, the malice of the godless man described; *vv.* 13–20, an appeal to the justice and power of God to right abuses and avenge the poor.

Psalm xi.—In two strophes: *vv.* 1–3, the poet has been advised to save himself from persecution by flight; *vv.* 4–8, he expresses his firm trust in the justice of God and in His power over evil.

Psalm xii.—*Vv.* 1–4, a lament over the general corruption and ungodliness; *vv.* 5–9, God's promise to arise and redress wrongs, and the poet's confidence in Him. Contrast these sections intelligently in the accompaniment.

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[1] See Note [1] at end of Appendix I.

Psalm xiii.—Somewhat like the last, but in this the change comes abruptly at *v.* 5, when the Psalmist feels his prayer answered.

Psalm xiv.—An atmosphere darkened by the degeneracy and evil-doing of the times pervades this Psalm unrelieved. The last verse, in entire contrast, seems to have been added at a later date. Notice that Psalm liii is almost a duplicate of this.

Psalm xv.—Probably composed by David for the important ceremony of bringing the ark to its rest upon Mount Zion. It is a cheerful picture of the character that alone can dwell there with God, *i.e.*, the perfectly pure and just man.

Psalm xvi.—Probably written by David in exile. *Vv.* 1–7, confidence that God Himself is better than any earthly heritage; *vv.* 8–12, the Psalmist's thankfulness for God's dealings, working up in a gradual *crescendo.*

Psalm xvii.—Written during David's persecution by Saul. A prayer, *vv.* 1–7, that God will consider his honesty of purpose, and *vv.* 8–12, preserve him from his proud and malicious enemy. A strong appeal breaks at *v.* 13, and the Psalm ends happily.

Psalm xviii.—An exceptional opportunity for a varied and intelligent accompaniment. *Vv.* 1 and 2, a prelude of love and praise for God's goodness, followed by, *vv.* 3–6, an account of the poet's trials, with *vv.* 7–19, a sublime description of Divine deliverance; *vv.* 20–30, a declaration of his own integrity and wholehearted devotion; *vv.* 31–51, a triumphant acknowledgment that all the successes of his life have been due to God's support, and that against Him no foe can stand.

Psalm xix.—A grand tribute to the glory of God as shown first in Nature then in Revelation. *Vv.* 1–6 a brilliant picture of natural light, that of the sun and stars in creation; *vv.* 7–11, spiritual light, that of God's word in the soul of man. *Vv.* 12–15, are a prayer that this inward light may search the heart, and make it more fit for God.

Psalm xx.—A battle-prayer chanted in the sanctuary on the eve of some warlike expedition, or on the battlefield, as was usual

in those days. *Vv.* 1–5, a chorus invoking God's blessing upon the chief; *vv.* 6–8, the leader's answer, expressing his trust in God; *v.* 9, a final burst of chorus. Keep these sections distinct.

Psalm xxi.—Companion to preceding Psalm, *i.e.*, a thanksgiving after victory, in two strophes; 1–7, praise to God for having given the success prayed for; *vv.* 8–13, an address of congratulation to the victorious chief, with a final chorus of praise to God in last verse. Carefully contrast these.

Psalm xxii.—In two distinct parts: *vv.* 1–21 (middle of verse), a passionate prayer for deliverance from extreme suffering. Up to *v.* 18 it is unmitigated gloom; then, *vv.* 19–21, the recollection of God brings gradual comfort; *v.* 21 (middle) to end, the poet gives thanks to God and looks forward to happiness and prosperity under His care.

Psalm xxiii.—A pastoral hymn suggested by David's early experience as a shepherd boy. Must be treated very simply, beginning gently, with a gradual working up of confidence and joy.

Psalm xxiv.—Said to have been composed by David for the final moving of the ark up into the newly-taken fortress of Jebus on Mount Zion (later Jerusalem). It was sung by an enormous chorus of priests and Levites leading the multitude and divided into two choirs. *Vv.* 1 and 2, opening full chorus; *v.* 3, 1st choir asks the question; *v.* 4, answer of the 2nd choir; *vv.* 5–7, full chorus; *v.* 8, divided between 1st and 2nd choirs; ditto *v.* 10; *v.* 9, full chorus. A grand opportunity for dramatic treatment by choir and organ, but the separate parts must not be lost sight of in general clamor. Preserve dignity.

Psalm xxv.—A devotional outpouring of sorrow for sin. *Vv.* 1–4, *vv.* 7–9 and *vv.* 11–13 may be taken more brightly, but the general atmosphere is subdued.

Psalm xxvi.—Much the same as the preceding, but less gloomy, and working up towards the end from *v.* 7.

Psalm xxvii.—Probably composed by David in his flight from Jerusalem during Absalom's rebellion. It opens with a firm belief in God's support, *vv.* 1–3, followed by a longing for the

worship from which he is cut off, *vv.* 4–7. A complete change occurs at *v.* 8, as the dangers of his position crowd upon his mind. In the last verse he uplifts his soul by the thought of God.

Psalm xxviii.—Same connection as the preceding, but the change at *v.* 7 is from dejection to confidence, and must be strongly marked.

Psalm xxix.—Magnificent picture of an Eastern thunderstorm. *Vv.* 1 and 2, a prelude, ascribing the glory of the scene to God; *vv.* 3–8, the gradual advance of the tempest from over the sea, its burst in full fury over Lebanon, its course southwards and renewed outbreak in the wilderness of Kadesh; *vv.* 9 and 10, a fresh reminder that it is all God's work, sinking away to a promise of peace. A fine study in descriptive accompaniment. Care required not to be too realistic.

Psalm xxx must have been written on recovery from sickness. In three strophes: *vv.* 1–6, praise to God for restoration from the grave; *vv.* 7–11, an account of the poet's trying experience; *vv.* 12–13, his trouble turned into joy, and his grateful love to his Preserver.

Psalm xxxi.—A lament over some sore affliction, written probably by Jeremiah. Can be divided into three parts: *vv.* 1–9, statement of trust in God's support; *vv.* 10–20, a full account of the sorrow he is enduring, and his ill-treatment from others; *vv.* 21–27, hope and brightness break forth with the recollection of God's care and goodness.

Psalm xxxii (a Penitential Psalm[1]).—Begins, *vv.* 1 and 2, with the joy of forgiveness; *vv.* 3 and 4, recall the writer's miserable state while unrepentant; *vv.* 5 and 6, the comfort that came with confession to God; *vv.* 7–11, advice to other sinners to turn and be forgiven; *v.* 12, a rejoicing over God's mercy. No strong contrasts required, but delicate light and shade can be given.

Psalm xxxiii.—A hymn of general praise, composed for some public festival. *Vv.* 1–3, all God's people invited to praise Him; *vv.* 4–9, because of His power in creation; *vv.* 10–16, His wis-

[1] See Note [1] at end of Appendix I.

dom in governing the world; and *vv.* 17–21, His love to those who fear and trust Him. After the first outburst these three points may be subtly indicated.

Psalm xxxiv.—A song of praise, recalling God's special mercies to the Psalmist, and inviting others to join him. From *vv.* 11–16 a slight variation may be observed, the poet showing men the type of character which is acceptable to God, and which He will not forsake for ever.

Psalm xxxv.—Probably a hymn composed by David, after his encounter with Saul in the cave of Engedi. It is an appeal to the justice of God against the falsity and treachery of his implacable enemy.[1] No special divisions can be marked. The tone is fairly the same throughout—rather a bitter melancholy—but at *vv.* 9 and 10, 17 and 18, 23 and 24, 27 and 28, there are gleams of brighter feeling which should be brought out.

Psalm xxxvi.—Two distinct pictures are here drawn, and must be shown to advantage. *Vv.* 1–4, a man who has lost the fear of God and with it all motive for a good life; *vv.* 5–9, the all-pervading, all-redeeming love of God; *vv.* 10–12 are a prayer that this love may shine forth.

Psalm xxxvii.—A statement of the difficulty which pious souls must always feel about God's apparent indifference in treating the righteous and the wicked alike. *V.* 3 and following give the solution: "Do your own duty and leave the world to God's justice as well as mercy." Delicate contrasts can be made here between the certain, though deferred, reward of the righteous, and the certain, though deferred, destruction of the ungodly.

Psalm xxxviii (a Penitential Psalm[2]), one of extreme, unrelieved sadness. The sufferer appeals to God on account of his bodily anguish, *vv.* 1–8; mental anguish, *vv.* 9–14; at *v.* 15, the thought of God brings temporary ease, but the gloom returns, *v.* 17, and continues to the end.

Psalm xxxix.—Curiously parallel with the preceding. A

[1] See Note [2] at end of Appendix I.
[2] See Note [1] at end of Appendix I.

contrast may be made *v.* 5, where the Psalmist breaks through his resolve of silent endurance and addresses God, *vv.* 5–7. At *v.* 8 his trust in the Lord gives hope, which dies again into sadness.

Psalm xl.—In two distinct strophes: *vv.* 1–13, a triumphant thanksgiving for rescue from trouble, with an interesting realization that sacrifices are inadequate to convey the gratitude of the heart, and the surrender of the whole self is required, *v.* 9. The second strophe, *vv.* 14–21, is a recollection of sin and a prayer for forgiveness and succor.

Psalm xli apparently composed by David after some illness. *Vv.* 1–3, he recalls the kind visits of friends to his sick bed and asks God's blessing on them; *vv.* 4–9, others had come only to mock and rejoice over his suffering; *vv.* 10–12, he prays God to raise him up that he may requite them; *v.* 13 must be kept quite distinct—a doxology, composed probably by Solomon, as a conclusion to the first Book of Psalms.

BOOK II

The thirty-one Psalms of the second Book—viz., xlii–lxxii, are mostly later in date than those of the first Book, and are by a great variety of authors. Psalms xlii–xlix, headed "the Sons of Korah" (*i.e.*, members of the Temple choir), date probably from the reign of Hezekiah.

Psalms xlii and **xliii** should be one Psalm, and represent the passionate longing of some exiled priest for the Temple at Jerusalem, from which he is cut off by the Assyrian occupation. From the heights beyond Jordan he must have looked across the rushing river at the peaks of Mount Hermon, and these suggested the images of which the two Psalms are full. The three refrains, Psalms xlii, *vv.* 6, 7, and *vv.* 14, 15, and Psalm xliii, *vv.* 5, 6, should be brought out, each with increased earnestness.

Psalm xliv.—A dirge, probably written on the invasion of Sennacherib. *Vv.* 1–9, the poet recalls the past history of his nation under God's leading; *vv.* 10–17, how He seems to have forsaken His people, how some of the tribes had been carried

into exile, illtreated and mocked, yet, *vv.* 18–22, Israel had still remained loyal to the worship of the Lord; *vv.* 23–26, he calls aloud upon God to remember and save them. This last strophe must be made prominent—also the appeal, *vv.* 1–9.

Psalm xlv.—Supposed to be an ode composed for the marriage of King Hezekiah. Consists of two main sections and a conclusion: *vv.* 1–10, praise of the royal bridegroom; *vv.* 11–16, description of the royal bride; *vv.* 17 and 18, hopes for the future of their race. These three sections must be well contrasted—the first loud and cheerful, the second soft and mild, the third *crescendo* to the end.

Psalm xlvi.—A triumphant national hymn of thanksgiving for deliverance from the armies of Sennacherib. The refrain at *vv.* 7 and 11 must be emphasised—sung full, perhaps in unison. After the grand opening an effective point may be made at *vv.* 4 and 5 where Jerusalem is described at peace amid the raging of the outer world. With that a *crescendo* up to the refrain at *v.* 11 goes well.

Psalm xlvii is on the same subject, and equally jubilant. *Vv.* 1–4, a reference to the great deliverance which God had brought about; *vv.* 5–9, a looking forward to the time when He shall be King over all the earth.

Psalm xlviii.—The same subject from yet another point of view—viz., the passionate love and admiration of the Jew for his Holy City, which has been in such peril from the Assyrian hosts, *vv.* 1 and 2. Then, *vv.* 3–6, a rapid review of the incident: "the mustering of the enemy, their march and first sight of the city, their astonishment, dismay, wild panic and flight"—(Perowne). Then, *vv.* 7–13, the poet breaks out afresh into praise of the Lord who has preserved his beloved Zion.

Psalm xlix.—This differs entirely in meaning and purpose from the last three. Didactic and thoughtful instead of dramatic, it is in substance a rebuke of the ostentation and luxury which were rife in Hezekiah's time. *Vv.* 1–4, introductory, to call attention to the subject; *vv.* 5–13, thoughts on the vanity of riches;

vv. 14–20, the first of these verses is more intelligible if translated thus: *These (rich fools) perish like cattle, they are laid in the grave, they descend to Hades, and there are like a flock of sheep with Death for their shepherd, their beauty and their glory gone.* (Perowne.) After this sketch the poor are warned of the folly of envying the rich.

Psalm l.—A fine portrayal of the new revelation of His will which God made to the Psalmist. *Vv.* 1–6, the account of his vision; *vv.* 7–15, the Lord's message—*i.e.*, the worthlessness of animal sacrifices without the spiritual offering of the will and heart; *vv.* 16–23, a rebuke to those who made the ceremonies of the law a mere cloak for their own sins.

Psalm li (*the* Penitential Psalm[1]), composed when Nathan had brought home to the conscience of David the blackness of his sin with Bathsheba. It must be treated all through with subdued but intense feeling, and not much variety can be made till the third strophe. *Vv.* 1–6, in the agony of an awakened conscience, David prays for forgiveness and cleansing; *vv.* 7–12, his thoughts then turn towards renewal, comfort and restoration by the help of God's Spirit; *vv.* 13–17, a vow to publish the mercy of God abroad, knowing that repentance is the only sacrifice acceptable in His sight; *vv.* 18 and 19 were probably added at a later date.

Psalm lii.—The title of this Psalm in the Bible Version may be misleading. Critics have thought that it may refer to Nabal (1 Sam. xxv), whose churlish abuse of his great position, and insulting rudeness at home and abroad, are such a contrast to the "good understanding" and courtesy of his wife, Abigail. *Vv.* 1–5 break out bitterly against one who is "mighty and evil"; *vv.* 6–8, God's judgment on him described; *vv.* 9 and 10, the care and mercy of the Lord, in whom the singer trusts.

Psalm liii.—Practically a replica of Psalm xiv. Probably the few alterations were made to suit some special occasion.

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[1] See Note [1] at end of Appendix I.

Psalm liv.—To understand this Psalm the student should read 1 Sam. xxiii, in which the treachery of the inhabitants of Ziph nearly cost David his life. *Vv.* 1–3, he lays his ill-treatment before God; *vv.* 4 and 5, he cheerfully remembers the care of God which has never failed him and his faithful followers; *vv.* 6 and 7, he offers his heartfelt thanks and praise.

Psalm lv.—This exquisite lament lends itself with peculiar force to interesting musical treatment. Ahithophel is believed to be the false friend whose treachery David deplores. *Vv.* 1–8, in disgust with life he longs to escape and end it all; *vv.* 9–11, he reminds himself how common evil-doing is; but *vv.* 12–16, the circumstances of this are peculiarly base; *vv.* 17–22, he tries, and tries again, to forget the perfidy which haunts him, in the thought of God's protection (this will need careful discrimination), and in the last half of the last verse faith triumphs.

Psalm lvi.—For the date and circumstances of this Psalm see 1 Sam. xxi, 10–15. In sore distress and danger from the angry Philistines, who remembered him as the slayer of their warrior, Goliath, *vv.* 1–4, David yet trusts in the Lord to keep him safe; *vv.* 5–8, their evil-doings perturb his mind; *vv.* 9–13, but faith in God sustains him.

Psalm lvii.—This Psalm and the two following form one group in date and character. Rather more buoyant than the preceding. *Vv.* 1–6 are a prayer to God for protection, rising into a cry that He will assert Himself and vindicate His honor. Must be treated in groups of three verses, each group rising to a climax, *vv.* 3, 6, 9, 12.

Psalm lviii.—An obscure and difficult Psalm. It is evidently, *vv.* 1–5, directed against unjust judges — perhaps Absolom and his self-constituted court of justice at Jerusalem (2 Sam. xv. 2–6). *Vv.* 6–8, David then prays that their false judgments may be frustrated, in a series of curious images of purpose run to waste (for details see the Teacher's Prayer Book under this Psalm), *vv.* 9 and 10, that the world may see God's hand in the way these men come to naught.

Psalm lix.—The title in the Bible version shows us the possible date and circumstances of this Psalm (1 Sam. xix, 9–18). The night of agitation and peril, when David's life was only saved by his wife's stratagem from the spies of Saul, lying in wait in the street below, is here described, *vv.* 1–15; *vv.* 16–17, he whom they are seeking will be far away and safe out of their hands, thanks to the protecting care of God.

Psalm lx.—Probably a composite Psalm. *Vv.* 6–9, an ancient poem of David, composed, as the Bible version heading tells us, to commemorate one of the most decisive victories in Jewish history (2 Sam. viii, 13). The king here surveys the Holy Land, and congratulates himself on the extent of his possessions, *vv.* 1–5; and *vv.* 10–12 are an outpouring of lamentation over the troubles and reverses of the nation, probably dating from the Captivity, and, somehow, incorporated with the more ancient Davidic poem. The three distinct parts must be well marked.

Psalm lxi.—The lament of an exile "in the ends of the earth," it dates probably from David's flight from Absalom (*cf.* Psalms lv and lviii). The tone passes from distress, *vv.* 1–4, to confidence and praise, *vv.* 5–8.

Psalm lxii.—It is not easy to date this Psalm, but *v.* 4 suggests the rise of some rebellion against the throne of David. It is broken into three decided sections: *vv.* 1–4, indignation against his enemies; *vv.* 5–8, the poet's trust in God; *vv.* 9–12, the vanity of dependence on this world. These three divisions (marked by the sign *Selah* in the Bible Version) must be observed.

Psalm lxiii.—"A Psalm of David when he was in the wilderness of Judah," probably synchronous with Psalms lv, lviii, and lxi, when fleeing across the Jordan from Absalom. His flight would take him through a "dry and thirsty land." *Vv.* 1–9, his troubles have only thrown him more strongly upon the thought of God: *vv.* 10 and 11, God's doom upon his enemies; and *v.* 12, restoration of himself to his kingdom

Psalm lxiv.—So like Psalm vii that it is ascribed to David, but beyond that it is hard to date. A prayer for, and anticipa-

tion of, God's retribution on crafty, malicious enemies. *Vv.* 1–6 show their malignity and falsehood; *vv.* 7–10 are a striking picture of how God's anger falls on them.

Psalm lxv.—This beautiful Psalm, probably composed as a thanksgiving for the national deliverance from Sennacherib, lends itself excellently to musical interpretation. It is in three natural divisions: *vv.* 1–4, the expression of thankful worship in the Temple; *vv.* 5–8, a description of the Lord's power to save; *vv.* 9–14, a singularly rich and lovely portrayal of the earth under God's blessing.

Psalm lxvi.—Probably contemporary with the above, perhaps even the work of King Hezekiah, and written for the Passover services. In five divisions; *vv.* 1–3, the call of all the earth to worship God; *vv.* 4–6, a short review of His deliverance of His people under Moses; *vv.* 7–11, the same deliverance at the present time; *vv.* 12 and 13, the poet's own offering of praise; *vv.* 14–18, the account of how God heard his prayer for help.

Psalm lxvii.—*Deus Misereatur* (*vide* Chapter V). Probably to be grouped with the two previous Psalms.

Psalm lxviii requires careful and discriminating musical illustration. *Vv.* 1–6 are an introduction, briefly reviewing the destruction of the Lord's enemies and acknowledging His protection and power; *vv.* 7–14 draw a fine picture of Jehovah marching at the head of His people through the wilderness to the victorious possession of the Promised Land; in *vv.* 15–18 we have the climax of the narrative, the ascent of the ark into the Holy hill; *vv.* 19–23, a pause to ascribe praise to God for His marvellous dealing; *vv.* 24–31, a sketch of the festal procession of united Israel, and the heathen kings doing homage; in *vv.* 32–35 a final burst of praise from the united world to the God of Israel. For the true translation and explanation of *vv.* 13 and 30 (quite senseless in our Psalter) see the Teacher's Prayer Book. It is too long to quote here.

Psalm lxix.—Probably the work of Jeremiah (*cf.* Jer. xxxviii, 1–9). It tallies exactly with the story of his imprisonment. In

six divisions; *vv.* 1–6, an imploring cry to God; *vv.* 7–12, a protest that he is suffering for the Lord's sake; *vv.* 13–19, an enlarged repetition of *vv.* 1–3; *vv.* 20–29, a painful account of his enemies' cruelty, and a call upon God for vengeance;[1] *vv.* 30–37, a complete change (which must be well marked), from wrath and despair to hope and joy.

Psalm lxx.—A repetition of the last six verses of Psalm xl. Could be treated in two sections of three verses each, changing from grave to joyful.

Psalm lxxi.—Internal evidence suggests a late date for this Psalm, possibly the latter years of Jeremiah. *Vv.* 1 and 2 form an introduction; *vv.* 3–11, a prayer for God's support and protection in old age as once in youth; *vv.* 12–22, a quiet declaration of trust and confidence, working up from *v.* 17 to an exultant close.

Psalm lxxii.—Traditionally ascribed to Solomon, and on all internal evidence most likely his. It is a prayer for blessing, and at the same time a prophetic vision of the development and prosperity of Israel under a rule of equity and mercy. There are no marked divisions, but a certain amount of variety can be observed, viz., quiet up to *v.* 7—then *vv.* 8–11, four verses louder; then *vv.* 12–14, three verses subdued, swelling out from *v.* 15 to a grand climax. N.B.—*Vv.* 18 and 19 are a doxology to the whole second Book of Psalms, which ends here.

BOOK III

Psalm lxxiii.—One of the "Psalms of Asaph" (the singer, 1 Chron. xvi., 5). A meditation on the apparent failure of Divine justice and its final vindication; probably suggested by the story of Absalom, his temporary success, and sudden fall. The divisions fall at *v.* 16, where the poet tries to find in communion with God a solution of his doubts, and at *v.* 22, where renewed confidence and peace possess him.

Psalm lxxiv.—Though ascribed to Asaph, evidently of much

[1] See Note[2] at end of Appendix I.

later date. The destruction of the Temple, which it describes, is probably that of the Babylonian invasion (see 2 Kings xxiv, 10–13). It falls into three main parts: *vv.* 1–4, a passionate appeal to God to vindicate His honor; *vv.* 5–12, a powerful picture of the desecration of His house, the words undoubtedly of an eye-witness; *vv.* 13–18, a review of the power of God, as shown in the escape from Egypt centuries before, and over all nature. The Psalm ends with a pleading cry to God to assert His power.

Psalm lxxv.—Another Psalm of Asaph. A song of rejoicing in the power of God, probably as shown in the overthrow of Sennacherib's host. It falls into three strophes: *vv.* 1 and 2, an expression of thankful praise, followed by *vv.* 3 and 4, the voice of God uttering judgment; *vv.* 5–10, a rebuke to the presumption of those who oppose Him; *vv.* 11 and 12, a reiteration of trust in God.

Psalm lxxvi.—An unmistakable song of triumph over the destruction of Sennacherib's army — bearing a certain likeness to the songs of Moses, Exodus xy, 1–21; and Hannah, 1 Sam. ii. Being clearly divided into four strophes of three verses each, no double chant is permissible.[1] *Vv.* 1–3, praise to the God of Israel; *vv.* 4–6, His triumph over helpless man; *vv.* 7–9, the awe which His power inspires; *vv.* 10–12, the submission which must follow.

Psalm lxxvii.—Not a national but a personal experience. *Vv.* 1–3, the Psalmist casts his perplexity and sorrow upon the Lord; *vv.* 4–6, the despondent thoughts of self-pity; these lead him, *vv.* 7–9, to reproach God for neglect; *vv.* 10–14, then a revulsion of feeling brings the memory of His former mercies to Israel; *vv.* 15–18, the crossing of the Red Sea, and *v.* 20, the peace and liberty into which they were led by Him. Strong contrasts are required.

Psalm lxxviii.—The first and finest of the three great historical Psalms. It is more than a narrative, it contains a warning derived from a detailed recital of God's repeated mercies and of Israel's inveterate ingratitude and sin. Internal evidence, as well

[1] See Note [3] at end of Appendix I.

as the title, allot it to Asaph, the Seer of David's reign. *Vv.* 1–9 give a general statement of the intention of the Psalm, leading up to *vv.* 10–42, the account of God's dealings with His people all through their flight from Egypt and wanderings in the wilderness; *vv.* 43–55, a retrospect of God's wonders in the plagues of Egypt, forgotten and ignored by the ungrateful nation; *vv.* 56–60, the lawlessness in the time of the judges; *vv.* 61–72, the fall of Shiloh, the transfer of the ark to Zion, and the establishment of David's kingdom.

Psalm lxxix bears a strong likeness to Psalm lxxiv and records the same troubles. But whereas *that* dwells on the desecration of the Temple, *this* laments the sufferings and slaughter of the people. It falls into two divisions: *vv.* 1–4, a picture of the national ruin; *vv.* 5–14, a prayer to God for rescue and restoration.

Psalm lxxx.—A dirge, probably of the time of the exile. Its distinct mention of Joseph and Ephraim may mean that it was written in the Northern Kingdom on some special local calamity. The words "turn us again" divide the Psalm into four strophes; the third and part of the fourth consist of a picture of Israel. *Vv.* 1–3 a forcible appeal to God to remember the need of His people; *vv.* 4–7, a description of their misery and dependence; *vv.* 8–14, a beautiful image which must be well contrasted, of the nation as a vine, first in a flourishing state, and later threatened with destruction; *vv.* 15 and 16, the vine as an object for God's compassion and intervention. The Psalm ends as it began, with an earnest appeal to the Most High.

Psalm lxxxi.—A song of thanksgiving composed for some ancient Jewish festival (probably the Passover), and to this day performed at the Feast of Trumpets. It is in three parts: *vv.* 1–5, the call to the feast; *vv.* 6–11, the reason for the feast, given in the words of God Himself, viz., gratitude for His loving care and guidance; the thought of which is followed, *vv.* 12–17, by a reminder of Israel's past neglect and indifference.

Psalm lxxxii.—This Psalm has neither internal nor other evidences of date, except its analogy with a recorded speech of

King Jehoshaphat (2 Chron. xix, 6, 7), on the same subject viz., the corruption and venality of the national judges, a chronic sin of the race. It opens, *v.* 1, with a forcible image of God Himself, the only just Judge, and after a rebuke, *vv.* 2–7, from His own lips, the Psalm ends with an abrupt prayer to Him to show His power as Judge of the Universe.

Psalm lxxxiii.—Internal evidence proves this Psalm to date from the sudden invasion of the Judaic kingdom by an allied force of heathen nations in the reign of Jehoshaphat (see 2 Chron. xx, 1–29). It falls into four main parts: *vv.* 1–4, a cry to God to come between Israel and destruction; *vv.* 5–8, a list of the forces of the enemy; *vv.* 9–12, a reminder to Jehovah of the victory He granted, in bygone times, to Gideon; *vv.* 13–18, a prayer that He will use the same power in defence of Israel now.

With this Psalm the martial Psalms of Asaph end and those of Korah (much milder in character), begin.

Psalm lxxxiv.—A passionate longing for the Temple on the part of one of its servitors (Sons of Korah = literally doorkeepers) separated from it by some national upheaval. The *Selah* in the Bible Version divides it into three strophes: *vv.* 1–4, the cry of yearning devotion, envying even the birds that fly round the beloved courts; *vv.* 5–8, envying even the pilgrims, who turn the hardships of their journey into subjects of thanksgiving; *v.* 9–13, the fervent longing turns into the thought of the blessedness of trusting God.

Psalm lxxxv.—Undoubtedly written after the return from the seventy years' captivity in Babylon. The first strophe, *vv.* 1–3, clearly shows this by its expression of gratitude and devotion; *vv.* 4–7 betray the state of chaos and deprivation which the returned exiles met; *vv.* 8–13 draw an exquisite picture of the national revival, particularly in the coming of the expected Messiah. These three states of feeling must be contrasted with care.

Psalm lxxxvi.—Ascribed to King David, but probably, in its present form, an arrangement of the original poem made for use in the Temple. Its divisions are: *vv.* 1–6, a personal cry for

God's help and guidance in some deep need; *vv.* 7–13, the ground for the Psalmist's trust in his experience of former wonders; *vv.* 14–17, the cause of his trouble laid bare before the Lord. It is not easy to suggest any adequate treatment of this Psalm, but its general tone of sadness is broken from *vv.* 8–12 by a brighter gleam of confidence and hope, which should be marked.

Psalm lxxxvii.—A difficult poem, and one unique in its aspiration that all alien nations shall be incorporated in the roll of the Jewish people. Internal evidence points to the overthrow of Sennacherib as the probable date (see 2 Chron. xxxii, 23–31), when Rahab (—Egypt), Babylon, Philistia and Tyre, brought gifts to Hezekiah. The Psalm should be rendered joyfully throughout.

Psalm lxxxviii.—The saddest in all our Psalter — conveying the dread and desolation of a servant of God brought face to face with death, without the definite hope of a future life. It may be treated in three parts: *vv.* 1–9, the statement of the poet's helpless condition; *vv.* 10–12, a brief suggestion of hope, quickly lost (*vv.* 13–18) in still deeper gloom which remains to the end.

Psalm lxxxix.—This magnificent finale to the third Book is as fine an expression as we shall find of the security in God's covenant which actuated a faithful Jew through the bitterest national reverses. It opens, *vv.* 1–9, with a statement of the covenant (*vv.* 3 and 4 put into the mouth of Jehovah Himself), *vv.* 5–19 are an exultant outbreak of pride in the nation's God; the narrative must be brought out in detail, it culminates at *v.* 19. Then (*vv.* 20–36) comes a statement, again in the words of God, of His promises to the house of David, and *vv.* 37–44 the break-down of the covenant through man's disobedience; *vv.* 45–50, an appeal to God to reinstate His forsaken people.

BOOK IV

Psalm xc.—The fourth Book of Psalms here begins with this dignified and solemn poem, ascribed to Moses. Its main thought, expressed in *vv.* 1–7, is a contrast between the eternity

of God and the short life of man; *vv.* 8–12 recognize sin as the canker which has produced death; *vv.* 13–17 are a prayer for pardon, restoration and peace. A marked change should be made at *v.* 13, the three previous verses from *v.* 10 being subdued.

Psalm xci.—A hymn of unclouded trust in the guidance and protection of God over His servants throughout life. The sudden changes of person make its only difficulty, and they must be marked. *Vv.* 1 and 2, a general statement of God's guardianship. *Vv.* 3–13, worked out in detail; *vv.* 14–16, the voice of God ratifies His covenant with man.

Psalm xcii.—The first of a noble series of Psalms of Praise, ending with Psalm xcix, composed for liturgical use in the Temple. It falls naturally into three sections: *vv.* 1–3, a burst of praise, leading into (*vv.* 4–10), the understanding of God's purposes, for both the wicked and the righteous, which a study of His works brings; *vv.* 11–14, a picture of the stability and fruitfulness of God's faithful servants.

Psalm xciii.—This Psalm is a grand portrayal of the majesty of God shown in creation, *vv.* 4 and 5, even over the natural forces which He has made, and *v.* 6, in the heart of man also.

Psalm xciv.—Unlike the rest of the group it is not a tribute of praise, but an indignant protest against the evil and the cruelty wrought by the strong upon the weak. It falls into three parts: *vv.* 1–7, an appeal to God's justice to interfere; *vv.* 8–15, a rebuke to those who take advantage of the Lord's apparent indifference; and *vv.* 16–23, a patriotic summons to other men to espouse the cause of the oppressed, under the protection of Divine help.

Psalm xcv.—*Venite* (*vide* Chapter V).

Psalm xcvi.—This splendid hymn of praise was probably composed for the rebuilding of the Temple after the captivity (though given in Chron. xvi, 23–33). It divides best into four parts: *vv.* 1–3, a summons to the whole nation to unite in praise; *vv.* 4–6, an account of God's unapproached supremacy; *vv.* 7–10, the heathen are called upon to join in worship; and *vv.* 11–13,

the powers of nature also, not only to the Creator but to the Judge of the world.

Psalm xcvii.—Another vivid description of the Majesty of God. In three strophes: *vv.* 1–6, the blending of pride and terror inspired by His works in nature; *vv.* 7–9, the confusion of the idol-worshippers in His presence, and the triumph of His followers; *vv.* 10–12, an earnest call to the latter to purity of life as the road to blessedness.

Psalm xcviii.—*Cantate Domino* (*vide* Chapter V). Practically a repetition of Psalm xcvi, in some parts identical with it.

Psalm xcix.—The last and finest of the series (see Psalm xcii). It dwells less on the power than on the holiness of God, as shown in His covenant with Israel. It falls into three strophes, each ending with the refrain "He is holy": *vv.* 1–3, His glory; *vv.* 4 and 5, His justice; *vv.* 6–9, His merciful dealings with Israel.

Psalm c.—*Jubilate* (*vide* Chapter V). A doxology to the foregoing group of Psalms of Praise.

Psalm ci requires totally different treatment from the preceding. It is a fragment of antiquity, embedded in the Psalms of later date, being evidently from the hand of King David himself — his expressed ideal of what a God-fearing king should be and do. It is in two parts: *vv.* 1–4, his standard of personal holiness; *vv.* 5–11, his efforts over his people in government. Quiet cheerfulness is the tone required.

Psalm cii (a Penitential Psalm)[1] tells its own story of a faithful Israelite mourning in the captivity. *Vv.* 1 and 2 form a prelude to *vv.* 3–11, his complaint expressed in varied images; *vv.* 12–22, his trust in the Lord brings comfort and hope of future restoration; *vv.* 23–29, even though the singer himself may not live to see it, God's faithful promises will not fail in the end.

Psalm ciii.—A beautiful sequel to the lament of the last Psalm; it forms a perfect contrast, in its joyful sense of sorrow past, sin forgiven, and abundant blessing. The poet first, *vv.* 1–5, calls on his own soul to praise God for personal mercies. Then,

[1] See Note [1] at end of Appendix I

vv. 6–13, he remembers His tender dealings with Israel, and, *vv.* 14–18, the helplessness of man's dependence on Him. *Vv.* 19–22, after a summons embracing the whole of creation, heaven and earth, the poet returns to his first utterance: "Bless thou the Lord, O my soul." The whole Psalm should be kept bright, though subdued from *vv.* 13–16.

Psalm civ.—This glorious "Psalm of Creation" describes all nature combining to show forth in silent worship the glory of God. It is not possible to subdivide, but is a gradually disclosed series of pictures, which must be intelligently brought out. *Vv.* 2–4, the heavens; *vv.* 5–9, the earth, and the sea from which it emerged: *vv.* 10–12, the rivers; *vv.* 13–16, vegetation; *vv.* 17–23, animal and human life. Then, *v.* 24, an ascription of praise for all these wonders, followed, *vv.* 25–32, by the thought that they all are sustained by, and dependent upon, the will of God, who made them, *Vv.* 33–35, an epilogue of renewed praise.

Psalm cv.—This and the following are historical Psalms (see also Psalm lxxviii). It recounts the dealings of God in early times with Israel, so as to bring out the idea of His faithfulness to His covenant. After a joyful introduction, *vv.* 1–7, the Psalmist relates, *vv.* 8–22, the history of the Patriarchs from Abraham to Joseph, and *vv.* 23–end, in greater detail the story of the exodus.

Psalm cvi follows in thought straight upon the foregoing, and after a prelude, *vv.* 1–6, continues the narrative of Israel's vicissitudes, but dominated by the overwhelming sense of national sins, *vv.* 7–33, during the wanderings in the wilderness, *vv.* 34–44, after the settlement in Canaan, and throughout their history, when God's hand rescued them from the consequences of their own evildoing; *v.* 45 is a final, fervent prayer for present rescue from trials no less great, and *v.* 46 is the doxology which closes the fourth Book of Psalms.

BOOK V

Psalm cvii.—Though the first Psalm of the fifth Book, this magnificent "Psalm of Life" belongs in character far more really to the preceding group of three. Its prelude, *v.* 1, is identical, and so is its style of composition — a series of pictures. These are divided by a refrain of thanksgiving; *vv.* 8, 15, 21, 31, and on their due observance and variation will depend the success of our interpretation. In *vv.* 2–7, the scene shows pilgrims through a barren land; *vv.* 10–14, captives in prison; *vv.* 17–20, sickness unto death; *vv.* 23–30, the dangers of the sea; and, in each case, the marvellous deliverance wrought by God. At *v.* 33 the style changes somewhat, and turns to a joyful review of all the varied circumstances of life, good and bad, in which the poet sees the guiding hand of the Lord and proofs of His loving kindness.

Psalm cviii.—Merely a recast of two earlier Psalms of David, Psalm lvii, 8–12, and lx, 5–12. The first portion, *vv.* 1–6, extols the power and mercy of Jehovah. The second, *vv.* 7–13, invokes His aid against the national enemies of Israel.

Psalm cix.—The last of the terrible "Psalms of Imprecation."[1] *Vv.* 1–4, the Psalmist appeals to God against cruel wrongs; *vv.* 5–19, he calls down the vengeance of the Lord in all forms on the treachery, hatred and persecution which confront him; *vv*, 20–24, a prayer for restoration from the effects of oppression; *vv.* 25–30, confidence in the justice and mercy of God. It is important not to render the second strophe, *vv.* 5–19, with violence. Its purport can be brought out by contrast with the following verses.

Psalm cx.—This has been described as the most obscure and the most difficult ode in the Psalter. Its general drift is a mandate from Jehovah to the Messiah, the son of David, conferring on Him both royal and priestly functions, with a promise of victory over all enemies. It is in two strophes: one, *vv.* 1–3, tells of the kingship, the other, *vv.* 4–7, of the priesthood.

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[1] See Note [2] at end of Appendix I

Psalm cxi.—This and the following Psalm are introductory to the "Great Hallel," *i.e.*, the group of Hallelujah or Praise Psalms (Psalms cxiii to cxviii), sung at the Jewish festivals. These two preludes are acrostic poems, each clause beginning with a fresh Hebrew letter, and cannot, therefore, be divided into strophes. They are rather meditations than ascriptions of praise. The following is the line of thought of cxi: Thanks to God for His marvellous works, *i.e.*, in Creation, and still more as shown in His covenant with Israel.

Psalm cxii.—As in the above (which see) no strophes can be observed. It is a meditation on the godly character and noble life of a man founded on the knowledge and love of God.

Psalm cxiii.—The first poem of the "Great Hallel" (see above, Psalm cxi), falls into two sections: *vv.* 1–4, a prologue of praise to be offered at all times and in all places; *xv.* 5–8, a reminder of the condescension of this great God in His dealings with men.

Psalm cxiv.—A short but striking sketch of the work of Jehovah in Israel's exodus from Egypt and settlement in Canaan. Its metaphorical interpretation, the release from sin and death, accounts for its use on Easter Day.

Psalm cxv.—This Psalm (with the three following) is forever sacred to Christians, as forming, undoubtedly, the hymn sung by our Lord and His disciples before they went out into the Mount of Olives (see Matt. xxvi, 30). Its four sections were probably meant to be sung antiphonally by priest and people. *Vv.* 1–8, an entreaty from the whole congregation that God would vindicate His honor against the forces of idolatry. Then *vv.* 9–11, a duet between Levites and people, followed by, *vv.* 12–15, a promise of blessing uttered by the High Priest, and a final chorus, *vv.* 16–18, of united praise.

Psalm cxvi.—A curious interlude in the Great Hallel: a Psalm of intensely personal experience, and, *vv.* 1–10, a thanksgiving of great pathos and beauty from one who has been rescued from sickness and death; *vv.* 11–13, what return can be made? *vv.* 14–16, the consecration of life.

Psalm cxvii.—Probably a doxology meant to be joined on to other Psalms rather than sung by itself. It is an appeal to all nations to praise God for His loving kindness to Israel.

Psalm cxviii.—This splendidly dramatic poem was evidently composed for the opening festival of the new Temple (*cf.* Neh. viii, 13–18). In order to interpret it rightly, we must realise its partition among different voices. *Vv.* 1–4, an opening chorus sung in this way: *v.* 1, *tutti; v.* 2, people outside; *v.* 3, priests within; *v.* 4, tutti again; *vv.* 5–7, a solo on the part of the leader, perhaps Nehemiah himself; *vv.* 8 and 9, responses from the priests and the people; *vv.* 10–18, again a solo of confidence and triumph taken up at certain points by the chorus; *v.* 19, the leader's summons to open the gates; *v.* 20, answered from within; *vv.* 21–24, a burst of song as he enters the Temple, the priests and people joining in; *vv.* 25–27, a prayer for blessing; *vv.* 28 and 29, a final chorus of praise. This forms the climax and close of the Great Hallel.

Psalm cxix.—This unique acrostic poem dates from after the Restoration, and has been ascribed to Ezra. Its construction is methodical. It contains twenty-two sections, the number of the letters of the Hebrew alphabet. Each section contains eight verses, all of which begin with the same letter. Another point is that every verse throughout the sections, with two exceptions, mentions, under different synonyms, the Law, which in fact the poem was written to extol. There is no scope anywhere for dramatic or picturesque treatment. Quiet devotion should be the prevailing sentiment.

We now enter upon the fifteen "Songs of Degrees," (*Revised Version*, "Songs of Ascents") a little collection of hymns used by Jews during their pilgrimages to Jerusalem for the yearly feasts (*cf.* Exodus xxxiv, 23, 24). They may have been composed during the long journey back from exile in Babylon, all speaking of the captivity and the joy of restoration. They are, as a rule, short and simple, each containing just one dominating idea, and, therefore, not divisible into strophes.

Psalm cxx expresses the condition of the restored exiles, set down in the midst of alien, unfriendly tribes, from whose malice it prays for deliverance and peace.

Psalm cxxi breathes quite a different spirit, of confidence and repose. *Vv.* 1 and 2 are a statement of trust in God, answered, *vv.* 3–7, by a more detailed picture of God's loving care. This Psalm requires a placid rendering.

Psalm cxxii follows directly upon the last, and shows the pilgrims entering the Holy City; *vv.* 1–5, exulting in its former beauty and glory, and *vv.* 6–9, praying for its prosperity and peace.

Psalm cxxiii.—Another glimpse into the wretched state of the returned Jews after the captivity, in which they complain to God of the contempt shown to them by their heathen neighbors.

Psalm cxxiv forms a natural sequence to the previous one, being an account of God's answer to its prayer. *Vv.* 1–4, describe the trouble, and *vv.* 5–7, God's merciful succor.

Psalm cxxv.—Another picture of the returned exiles (this time a cheerful one) gazing at Mount Zion and the hills round, and seeing in them security and the protecting power of God.

Psalm cxxvi.—A tribute of praise for the return from captivity, *vv.* 1–4; followed by *vv.* 5–7, a prayer for prosperity in the new national life which was beginning so doubtfully.

Psalm cxxvii turns from national to private life, arguing that God's protecting care is over both, and that everything depends more on His blessing than on the anxious effort of man.

Psalm cxxviii.—A beautiful picture of the temporal prosperity and domestic happiness which, among the Jews, were looked upon as the chief marks of Divine favor.

Psalm cxxix.—After four Psalms of confidence and joy, we come to three in a different strain. This lament, unlike other "Songs of Degrees," is to be divided into two strophes; *Vv.* 1–4, a record of the persecutions undergone by faithful Israel throughout its history; *vv.* 5–8, a prayer that the enemies of the people of God may be discomfited.

Psalm cxxx.—One of the Penitential Psalms[1], the famous *De Profundis*. An outpouring of deepest suffering and penitence. In comparing it with Psalm li, it is interesting to note the brighter tone of trust and hope in this later Psalm. It falls naturally into four stanzas: *vv.* 1 and 2, the thoughts of the poet's trouble; and *vv.* 3 and 4, of God's mercy; *vv.* 5 and 6, eager watch for help; *vv.* 7 and 8, trust in God recommended.

Psalm cxxxi.—After the foregoing this utterance of humble faith and self-abasement follows naturally. After the "depths" the soul rises to calm, unquestioning dependence upon God.

Psalm cxxxii.—Possibly an ancient composition by Solomon himself, incorporated into the "Songs of Degrees" at the time of the restoration after the exile, when the Jews naturally recalled the glories of the first Temple. *Vv.* 1–5 remind God of David's zeal to build Him a house; *vv.* 6–10 sketch the restoring of the lost ark to Kirjath-jearim, and, later, its move up into Mount Zion; *vv.* 11–14, a memorial of God's oath to David; *vv.* 15–19, His promise renewed to David's son. This Psalm admits of more decided changes than those that precede it.

Psalm cxxxiii.—A beautiful little ode on the joys of national and family love — a point that specially appealed to the Jews after their scattered life of exile.

Psalm cxxxiv closes the "Songs of Degrees," and may be called the final blessing. *Vv.* 1–3 convey a greeting, probably from the multitude outside to the priests and Levites within the Temple; *v.* 4 is their reply. Some critics incline to the view that it was a ceremonial greeting exchanged between the bands of the Temple watchmen as they met when relieving guard.

Psalm cxxxv.—Evidently of late date, a recast made for festival use of many more ancient Psalms and prophetic writings. *Vv.* 1–3 are borrowed bodily from Psalm cxxxiv, as an invitation to the Temple servitors to praise the Lord. In *vv.* 4–7 the reasons are given: His power in nature; and *vv.* 8–14, His wonder-

[1] See Note [1] at end of Appendix I.

ful dealings with His chosen people; *vv.* 15–18, are a repetition of the Jewish scorn of idolatry from Psalm cxv; *vv.* 19–21, a three-fold call to praise the Lord.

Psalm cxxxvi is, in many points, an amplification of the last. Its structure shows that it has been written for Temple performance, the verses being sung by Levites, perhaps in rotation, and the burden: "His mercy endureth for ever," taken up by choir and congregation. The verses are in groups of three up to *v.* 18, and then come two groups of four. The sense conveyed is: *Vv.* 1–4, God's infinite majesty; *vv.* 5–9, as shown in creation; *vv.* 10–21, in the wonders of the exodus; *vv.* 22–25, in subsequent dealings with the nation; *vv.* 26 and 27, an epilogue of praise.

Psalm cxxxvii.—This beautiful dirge exhibits with rare force the distinctive Jewish traits of tenacity in grief, passionate love of the Holy City, and vengeful hatred of those who taunt and ill-treat the nation. *Vv.* 1–4, recall a scene that may have been very common during the captivity: a group of broken-hearted exiles, too sad to sing to their harps, brooding by the riverside: *vv.* 5 and 6, their painful longing for Zion; *vv.* 7–9, an outburst of vengeance on her enemies. This famous Psalm requires the utmost sympathy in its interpretation — the pathos of the opening rising gradually into the passion of the close.

Psalm cxxxviii.—With this Psalm begins a group of eight ascribed to David, and curiously full of his characteristic spirit. *Vv.* 1–3 are a bright tribute of praise and gratitude; *vv.* 4–6, Jehovah's fame spread through the world; *vv.* 7 and 8, the singer's own personal confidence in Him.

Psalm cxxxix holds an unique place in the Psalter, being a meditation on the all-pervading presence and omniscience of God and His influence on the inner life of man. *Vv.* 1–5 state this in vivid poetic imagery; *vv.* 6–11, the poet tries to escape from the dominating presence, but in vain; *vv.* 12–16, he dwells in awe on the mystery of man's creation; *vv.* 17 and 18, he thanks God for these quickening thoughts; *vv.* 19–24, with an abrupt transition he realises that sin is the one marring element in this Divine harmony, and prays to be kept from it.

Psalm cxl is remarkably like some of the earlier Psalms which describe David's troubles over his enemies, from King Saul onwards. This is divided by *Selah* (in the Bible Version) as it were, into four strophes, and they all embody a cry: *vv.* 1–3, against open foes; *vv.* 4 and 5, against underhand traitors; *vv.* 6–8, for the continuance of God's help; and *vv.* 9–13, for vengeance on the wicked and for the triumph of the godly man.

Psalm cxli is closely connected in style with the last. It is a prayer for defence against the corrupting influence of bad friends. *Vv.* 5 and 6 are very obscure. The Revised Version gives the most intelligible translation. At *v.* 9 the Psalmist turns to the uplifting power of the Lord for safety.

Psalm cxlii.—Another cry of desperation unto the God who had so often rescued the Psalmist out of similar trouble. It may be divided at the end of *v.* 5, but both sections are practically the same in tone, and no break can be made.

Psalm cxliii.—The last of our Penitential Psalms[1] belongs in character to the three that precede it. Like them a complaint to God in time of persecution, it falls into two natural divisions: *vv.* 1–6, the sketch of the poet's trials; *vv.* 7–12, an appeal to the notice and care of God.

Psalm cxliv.—This is a composite Psalm, ascribed to David, but certainly adapted from his early writings and others by a later hand. *Vv.* 1–4 draw a sharply contrasted picture of the greatness of God and the littleness of man; *vv.* 5–11 are a prayer to the Lord to use His strength for the succor of men; *vv.* 12–15 form a series of images of the prosperity of a people under the protection of God.

Psalm cxlv is an acrostic hymn, *i.e.*, each verse begins with a successive letter of the Hebrew alphabet. After two verses of introduction, the poet breaks into praise of the Lord under successive aspects: *v.* 3, greatness; *v.* 7, loving-kindness; *v.* 10, power; *v.* 14, tenderness; *v.* 17, justice. In *v.* 21 the whole Psalm is summed up.

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[1] See Note [1] at end of Appendix I.

Psalm cxlvi opens the series of five splendid "Hallelujah" Psalms with which our Psalter closes. They may well have been composed by the prophets Haggai and Zechariah for the service of the restored Temple. This Psalm contains two main thoughts: the insecurity of trust in man, and the firmness of the support of God, carried out in various images. The first and last verses are a prologue and epilogue of praise.

Psalm cxlvii.—This beautiful hymn relates undoubtedly to the occasion (see Neh. xii, 27) of the thanksgiving held in Jerusalem, when the walls and gates of the city were finished and dedicated. After a general ascription of praise (*v.* 1) the Psalmist extols the greatness of God, not only in His rule of the universe, but in His merciful dealings with Israel. The contrast continually recurring must be emphasised throughout.

Psalm cxlviii.—In this fine Psalm we can trace the germ of the *Benedictus*. It forms a climax to the three preceding, and can hardly be too grandly treated. It is a summons to all worlds to unite in praising the Lord. *Vv.* 1 and 2, the heavenly host; *vv.* 3–6, the powers of the firmament; *vv.* 7–11, all forms of creation, from the highest to the lowest, and finally mankind in every age and degree.

Psalm cxlix though equally a song of praise, is on a smaller scale and takes a narrower standpoint. It makes its appeal to Israel, as the Church of God, to sound His praises, combined with the hope of vengeance over their heathen foes.

Psalm cl.—Though hardly more than an expanded doxology, this Psalm requires specially noble interpretation, and has a character all its own. *Vv.* 3–5 refer to all the instruments used in the Temple, and though it is impossible and undesirable to imitate these slavishly upon the organ, a careful variety of tone colour should be employed, and the full power of the instrument reserved for the final close.

NOTES

[1] It may be well to explain the term Penitential Psalms in the words of the Rev. H. Housman: — "Since the middle of the third century seven Psalms have been set apart by the Church for use in the special services of Lent. They were called the Seven Penitential Psalms, the number seven having reference . . . . . to the seven deadly sins, and the seven canonical hours. The series consists of the 6th, 32nd, 38th, 51st, 102nd, 130th and 143rd, all of which find a place in the services of *Ash Wednesday*—the first three at Matins, the last three at Evensong, and the 51st in the *Commination Services*.

[2] These fierce Psalms of Imprecation, viz., Psalms xxxv, 4–8, lxix, 23–29, and cix, 5–19, present a difficulty to most minds. Their spirit is so entirely that of the Old Testament, that it seems almost impossible to impart to them the Christian spirit of the New. But it must be remembered that in his own personal enemies, the Jewish writer always saw the enemies of his God, and that with his hatred of the sinner was involved hatred of sin, in which Christian worshippers may with advantage join with him.

[3] The subject of Double Chants has long been a vexed question. In many Psalms, *e.g.*, lxii, lxxxiv, cxxix and cxxx, the division into strophes of two or four verses is strongly marked, but in others, viz., Psalms ii, xli, xlvi, lxxvi, xcvii, cxxxvii, cxxxviii, the division into strophes of three verses is equally distinct. It is obvious that in these latter cases a double chant would spoil the structure of the poem, and confuse its meaning.

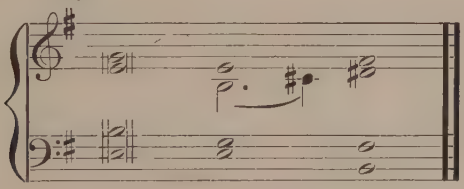
APPENDIX II

OCCASIONAL SERVICES

Baptism.—It is seldom that an organist has to deal with a Choral Baptismal Service, and even when the choir and organ are required, there is, in general, nothing for them to do but to sing two or three hymns and a few *Amens*, with perhaps the Lord's Prayer intoned. The voluntaries played before and after the service do not concern us here.

Confirmation.—In this service there is not much scope for the organist. There are usually a good many hymns, and the few responses may be sung to the following Ferial setting:—

139



Marriage Service.—This begins, as a rule, with a few suitable but well-contrasted voluntaries, played while the congregation is assembling. Then follows a processional hymn.[1] Only those *Amens* which are printed in italics are to be played and sung; the others are said by the clergyman alone.

After the blessing the Marriage Service proper ends, and what is usually described as the Post-Matrimonial Service begins with the singing of one of the two Psalms, cxxviii or lxvii.[2] What has been said in Chapter VIII applies equally to the accompaniments of the versicles and responses in this service. Hymns

[1] *Vide* Chapter III.
[2] *Vide* Appendix I.

follow, either before or after the address, the well-known hymn, No. 238, C. H. (*578, A & M.*), "O perfect Love," being generally sung kneeling, sometimes followed by an anthem, while the bridal party proceed to the vestry. As they leave the Church a wedding march is played.

The Burial of the Dead.—For this solemn service very reverent playing is needed; quiet dignity should be the prevailing note, with no sign of hurry. The following are suitable, amongst many, as introductory voluntaries: "O rest in the Lord" (Elijah); "But the Lord is mindful of His own" (St. Paul); "I know that my Redeemer liveth" (Messiah). After the introductory sentences, usually said (or sung to Croft's setting), a hymn sometimes follows. When the chancel is reached, if there is a procession, the chant for Psalm xxxix or xc[1] must be played over, and the Psalm accompanied in the quietest manner possible, with no attempt at display. The anthem, "I heard a voice from heaven," which is intended to be said at the graveside, is now very generally sung also in the church, immediately after the Lesson. In that case, J. L. Hopkins's setting may be used. Occasionally the "Nunc Dimittis" is added at the close, and for this, Barnby's well-known single chant in E, or the "Tonus Peregrinus" is suitable. The service usually concludes with a Funeral March, generally one of the well-known examples of Handel, Beethoven, Schubert, Chopin, or others.

A Commination Service.—The answers, *i.e.*, *Amens*, in this service should be said by the united congregation. When accompanied on the organ and sung by a choir, these responses lose much of their force. Psalm li[1], which follows, is usually chanted in alternate verses by priest and choir to Redhead's setting. The accompaniment should be very soft and simple. The versicles and responses are always sung to the Ferial setting (see Example 139). Hymns may be introduced at discretion.

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[1] *Vide* Appendix I.

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